ORGAN 30.

Ex libris
universitatis
albertaensis

PREFACE.

I HAVE been frequently requested by near and by distant friends, and other admirers of Organ Playing, to publish some more short and easy Organ Preludes for the use of that noble Instrument. In compliance with such wishes, I have produced the following Six Books of Organ Pieces, published under the collective title of a "Practical Organ School."

PART I.—contains Twelve Short and Easy Pieces in two parts (Nos. 1 to 12), Twelve in three parts (Nos. 13 to 24), and Twelve in four parts (Nos. 25 to 36), as Introductory Exercises. The Pieces in three and four parts may be played without pedal; although I have in some places indicated where a pedal may be used. These are followed by Twenty-four Preludes in the twelve major and twelve minor keys, with Six in the less usual keys, C♯, G♭, C♭ major, and G♯, D♯, and A♯ minor (Nos. 37 to 66)—the whole calculated to be used before the giving out of a Psalm-Tune or Chorale. In the notes actually struck, there is really no difference between the major keys of C♯ and D♭, G♭ and F♯, C♭ and B, or between the minor keys of G♯ and A♭, D♯ and E♭, A♯ and B♭; but I thought it better to introduce Preludes in these uncommon keys, in order that the Student might become familiarized with their peculiarity.

In support of my recommendation of such Exercises, it may be enough to quote the opinion of my ever-dear master, the late Mr. KITTEL, Organist at Erfurt (the latest living pupil of JOHN SEBASTIAN BACH), who strongly advised practice in all the keys. The same course of study is also enforced by the Father of all Organ Players, the great JOHN SEBASTIAN BACH himself, who, in his Forty-eight Preludes and Fugues (Des Wohltemperirten Clabiers), has given two Preludes and two Fugues in each and every of the twelve major and twelve minor keys.

An Organ Player should obtain such facility in mastering every key, as to overcome every difficulty, however presented.

My many years' experience as a teacher, has taught me, that students find most difficulty in becoming familiar with Solo Obbligato Playing: I would therefore strongly impress on the beginner, diligently to practise the Introductory Exercises (Nos. 1 to 36), and master them thoroughly before proceeding to the Preludes. His progress will then be regular, with marked improvement, and he will be saved from the discouragement of encountering difficulties he is unable to overcome. The Exercises and Preludes have been carefully constructed of progressive difficulty.

PART II.—contains Pedal Exercises (Nos. 67 to 132), Twelve Chorales, or well-known German Psalm-Tunes, with Variations (Nos. 133 to 144).

PART III.—contains a Collection of easy *Postludes*, or concluding Voluntaries, in the Fugue style (Nos. 145 to 159).

PART IV.—contains a Collection of similar Pieces (Nos. 160 to 174), for more advanced Performers.

PART V.—contains various Organ Pieces (Nos. 175 to 183), in the Free Style.

PART VI. (and last)—contains Miscellaneous Organ Pieces, Grand Fugues, Preludes, and Variations, for accomplished Performers (Nos. 184 to 195).

I have been prevented from giving more than general directions for the proper stops to be used by the different magnitude of Organs, and by the disparity in their stops. I have expressed only *soft* stops or *loud* stops (by the latter I would indicate that the mixtures, cornet and sesquialtera, are still to be omitted), and ***Full*** Organ. If an Organ have two manuals (or rows of keys), the soft passages may be played on a Flute (of eight feet) or Diapason.

Care should be taken not to hurry the time in any movement, and not to take the *Tempo* too fast.

It is my earnest wish that this Organ School may be found a useful contribution to aid the progress of students in Organ Playing. My first intention was to have included in my plan, the theoretical part of Organ Playing; but that has been abandoned, in fear lest the work should be made too voluminous. I may mention that the works which have preceded mine are,—

KITTEL.—**Der angehende practische Organiste, 3 theile** (The commencing practical Organist, in three parts).

KNECHT.—**Orgel Schule, 3 theile** (Organ School, in three parts).

TÜRK.—**Wichtige Pflichten eines Organisten** (The Important duties of an Organist).

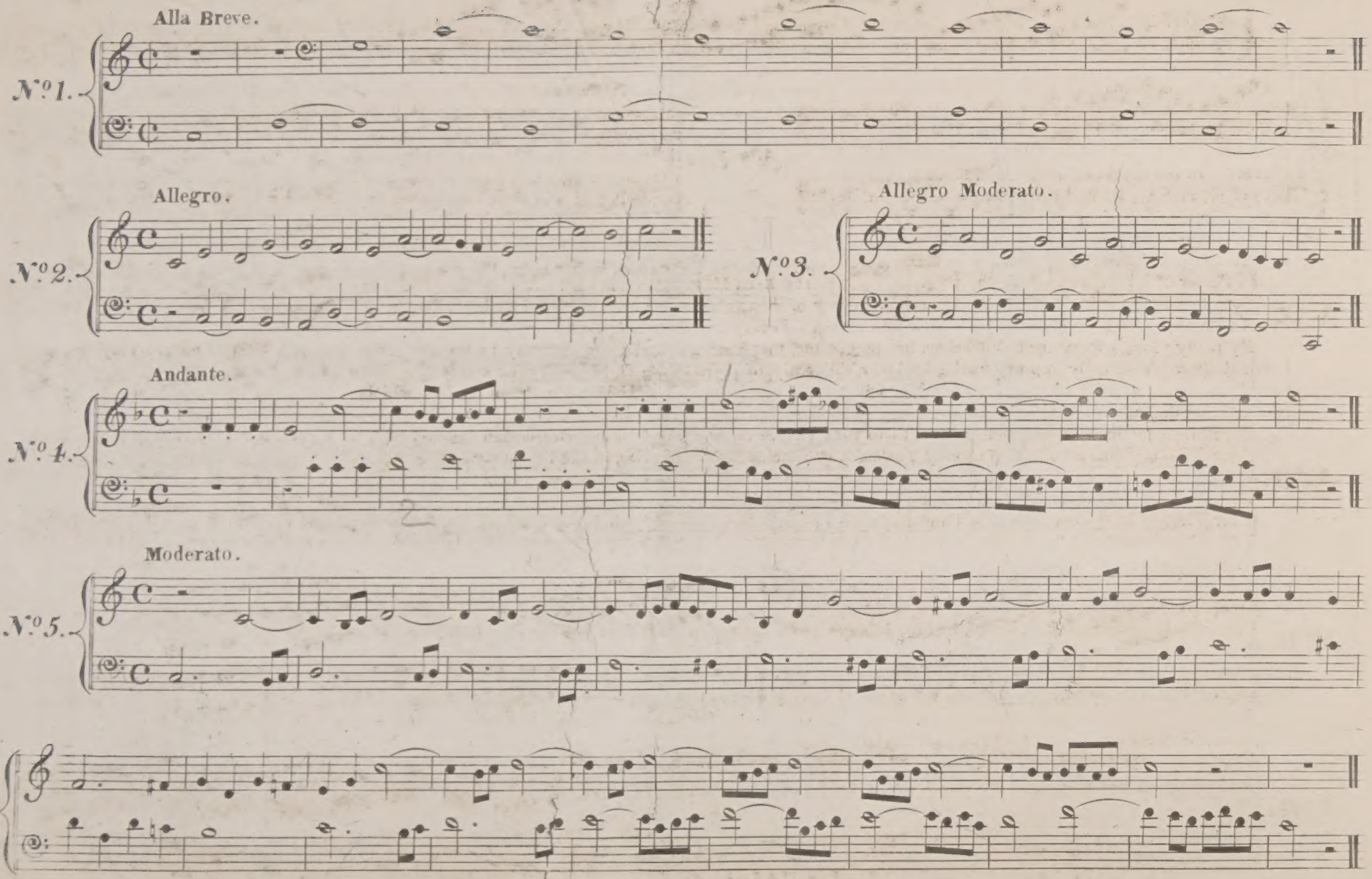
WERNER.—**Orgel Schule** (Organ School).

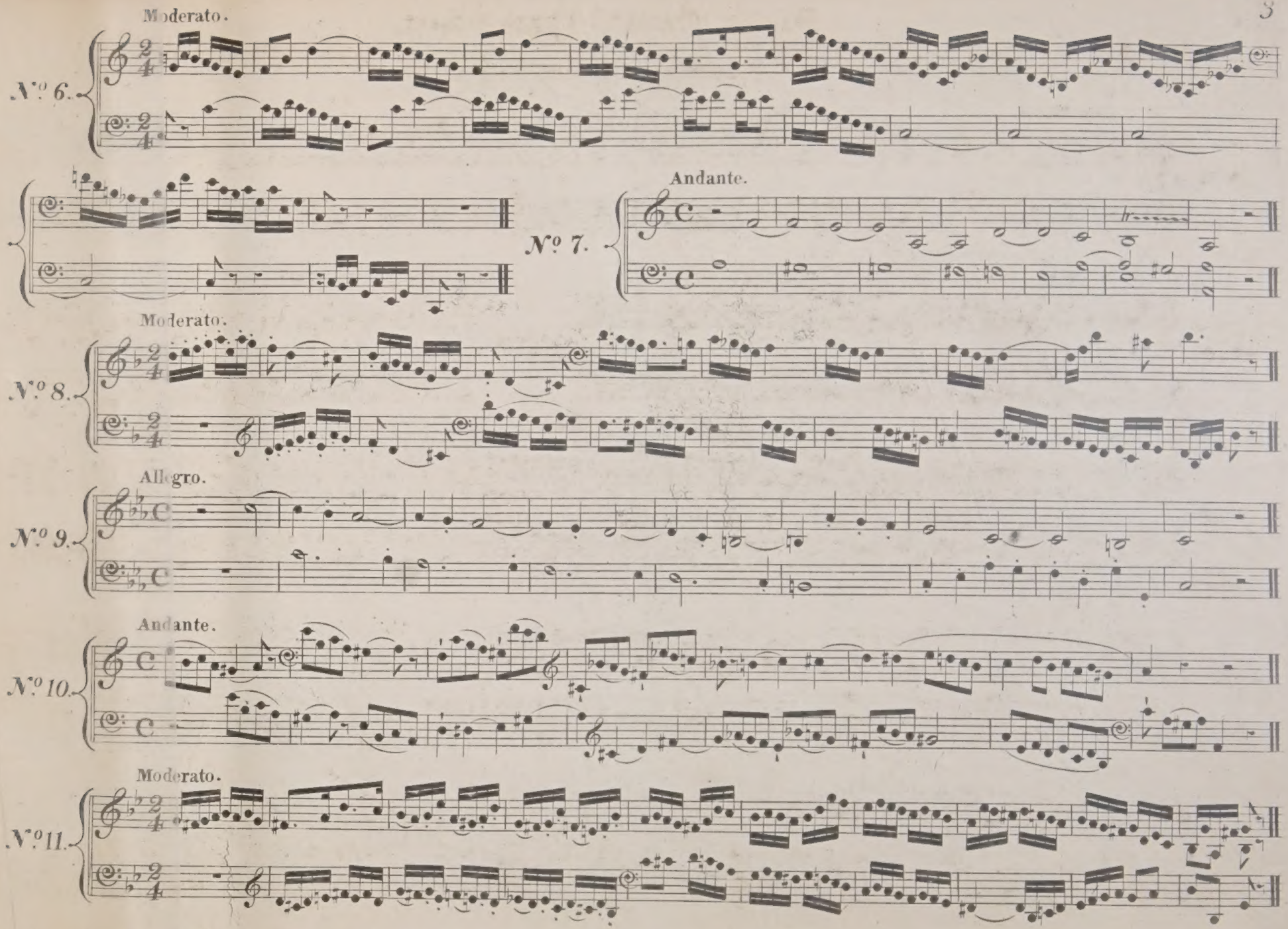
THE AUTHOR.

2638634

PART. I.

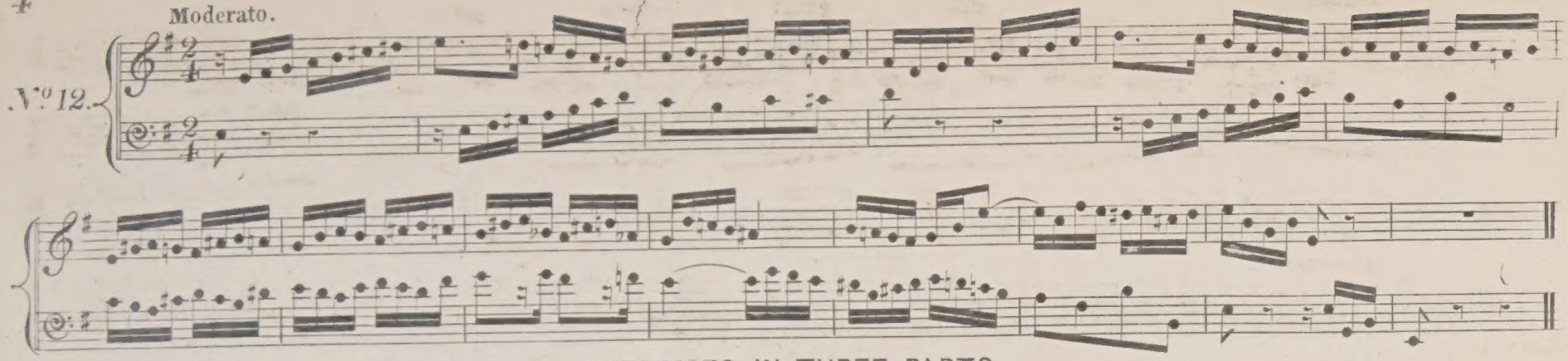
EXERCISES IN TWO PARTS.




Moderato.
No. 6.
No. 7.
Andante.
Moderato.
No. 8.
Allegro.
No. 9.
Andante.
No. 10.
Moderato.
No. 11.

Moderato.

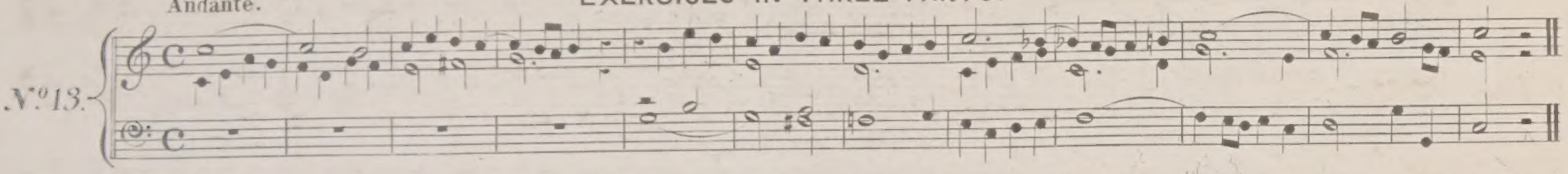
No. 12.



EXERCISES IN THREE PARTS.

Andante.

No. 13.



Moderato.

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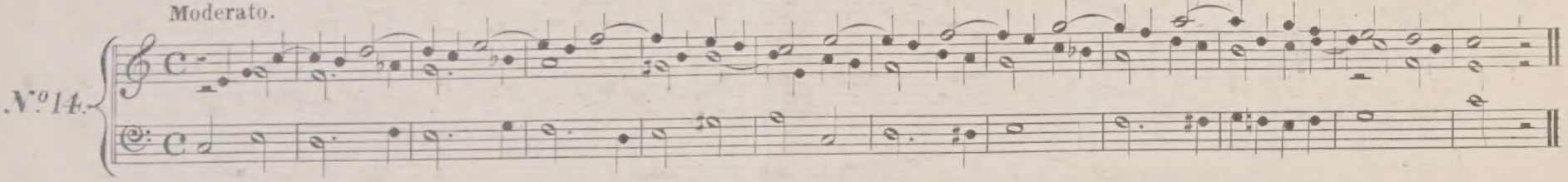
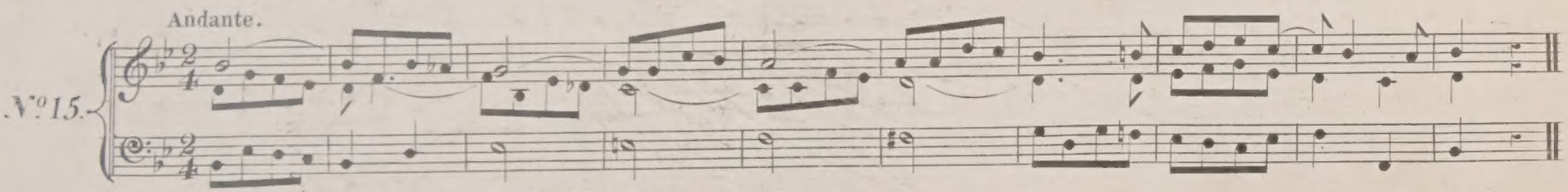


Andante.

No. 15.



Moderato.

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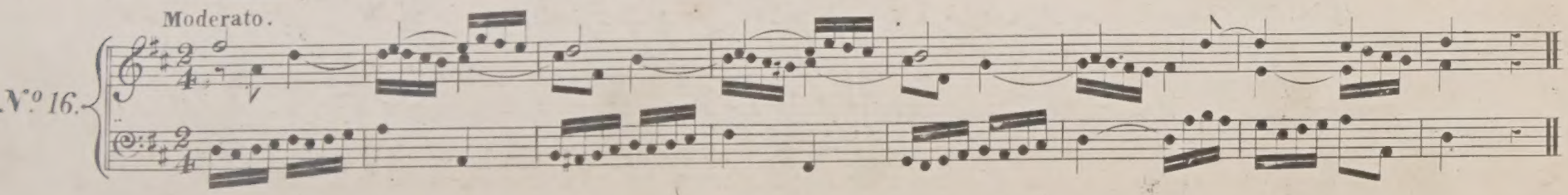
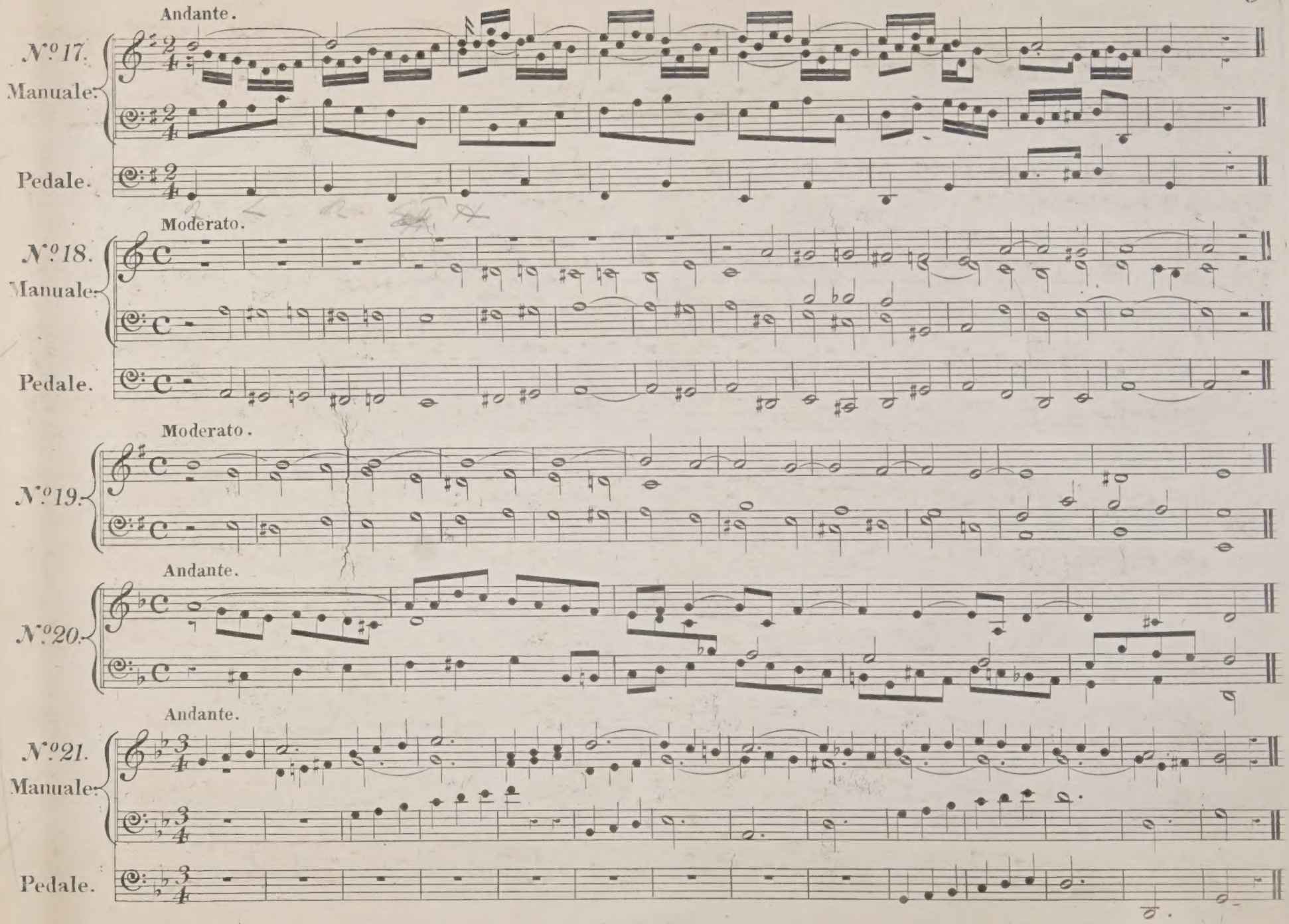
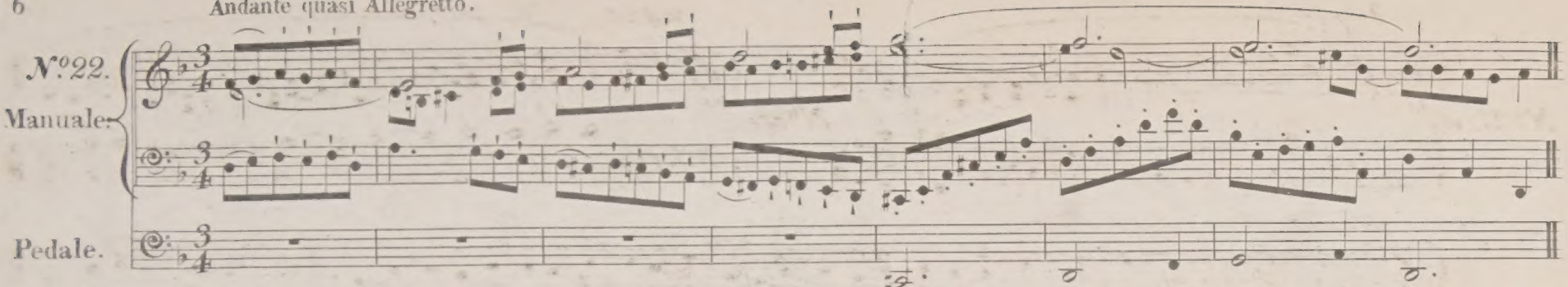



Andante.
N.º17.
Manuale.
Pedale.
Moderato.
N.º18.
Manuale.
Pedale.
Moderato.
N.º19.
Andante.
N.º20.
Andante.
N.º21.
Manuale.
Pedale.

Andante quasi Allegretto.



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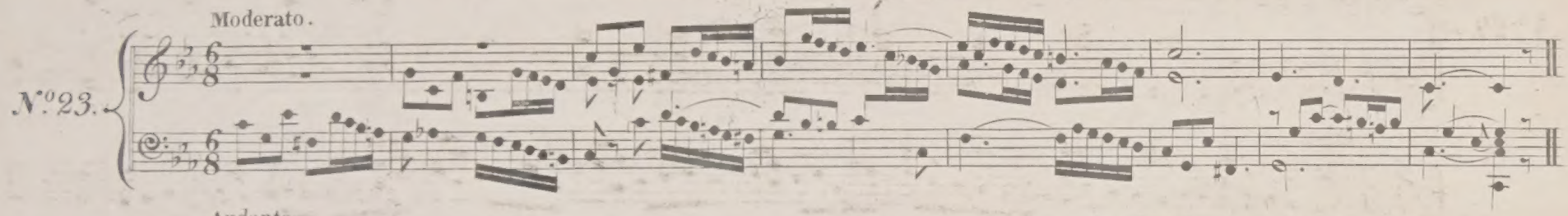
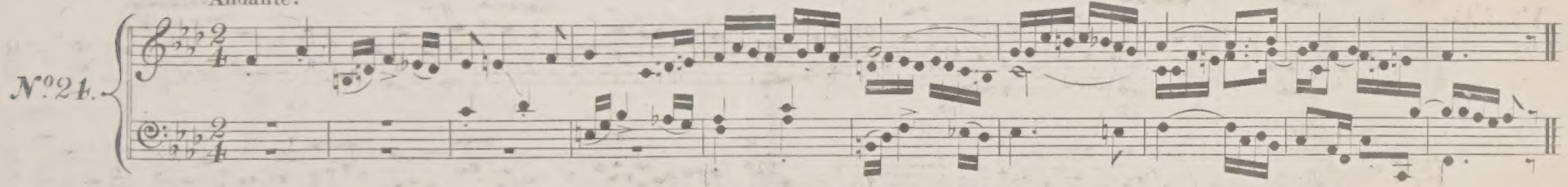
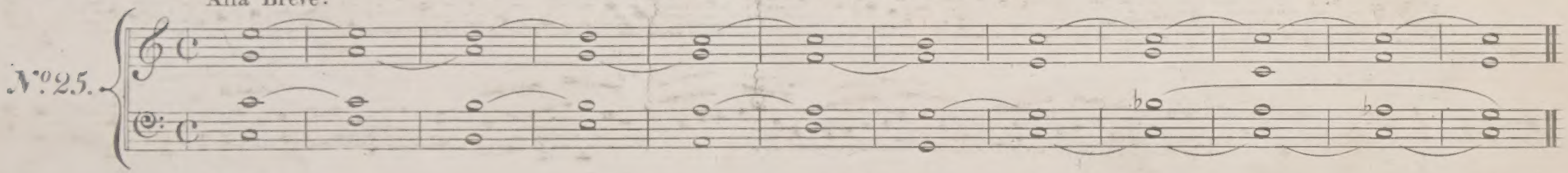


Andante.

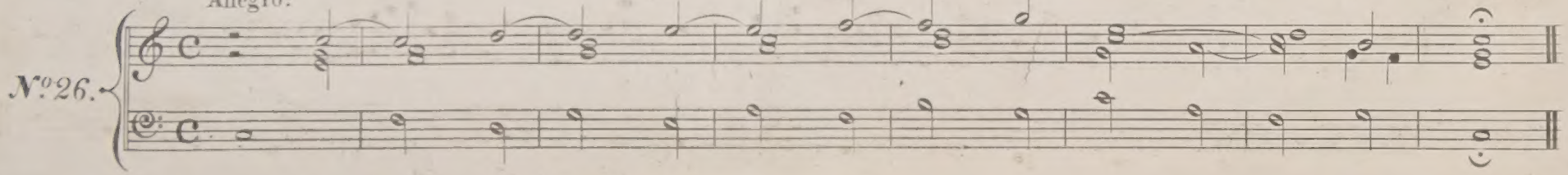


EXERCISES IN FOUR PARTS.

Alla Breve.



Allegro.



Andante.

N.º 27.

Moderato.

N.º 28.

Allegretto.

N.º 29.

Moderato.

N.º 30.

Andante.

N.º 31.

Andante.

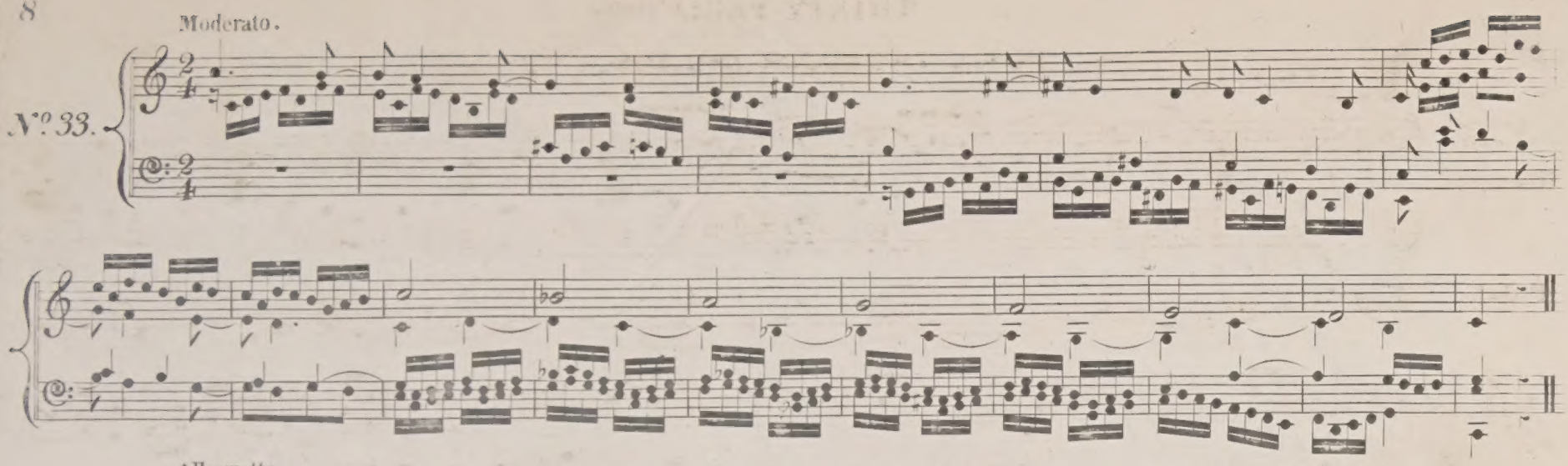
N.º 32.

Manuale.

Pedale.

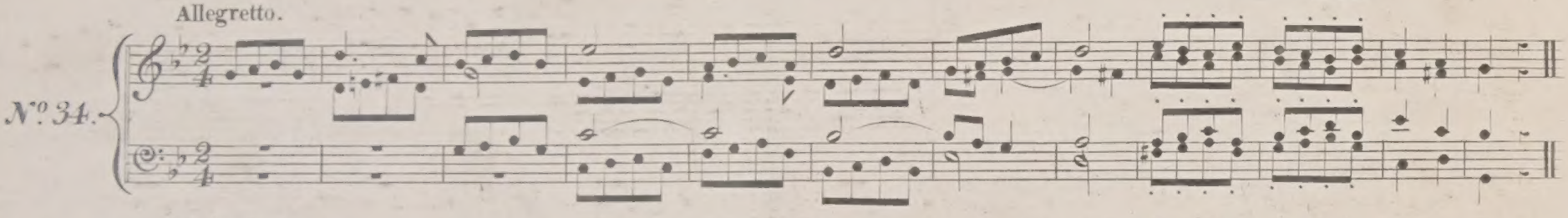
Moderato.

No. 33.



Allegretto.

No. 34.



Moderato.

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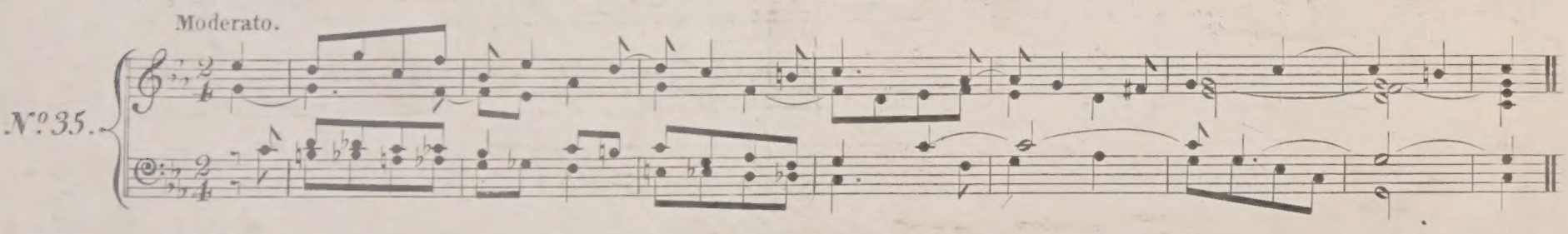
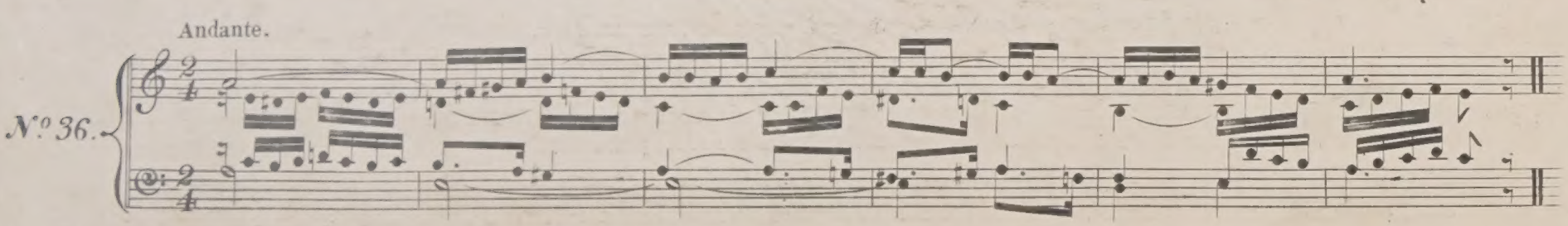


Andante.

No. 36.



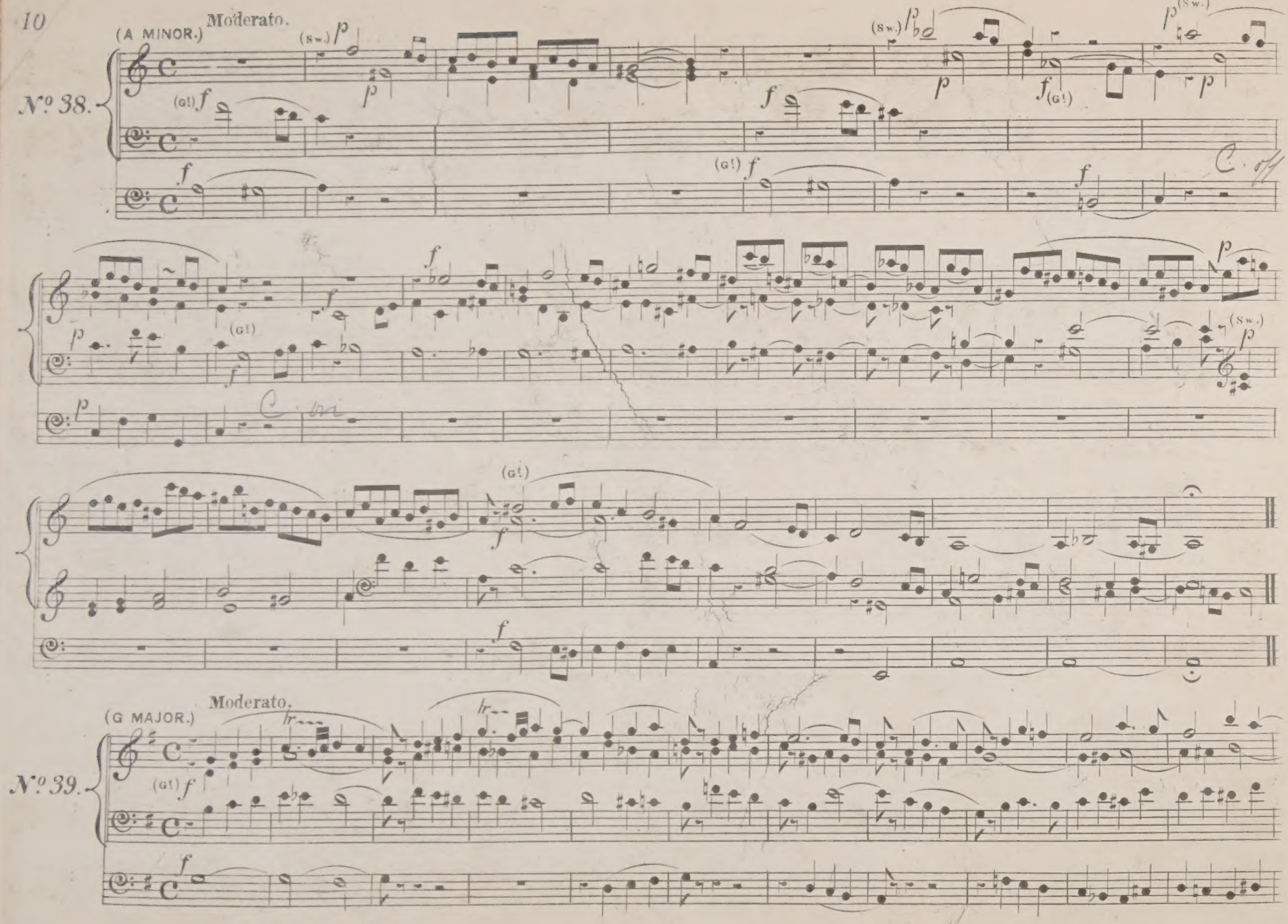
IN ALL THE MAJOR AND MINOR KEYS.

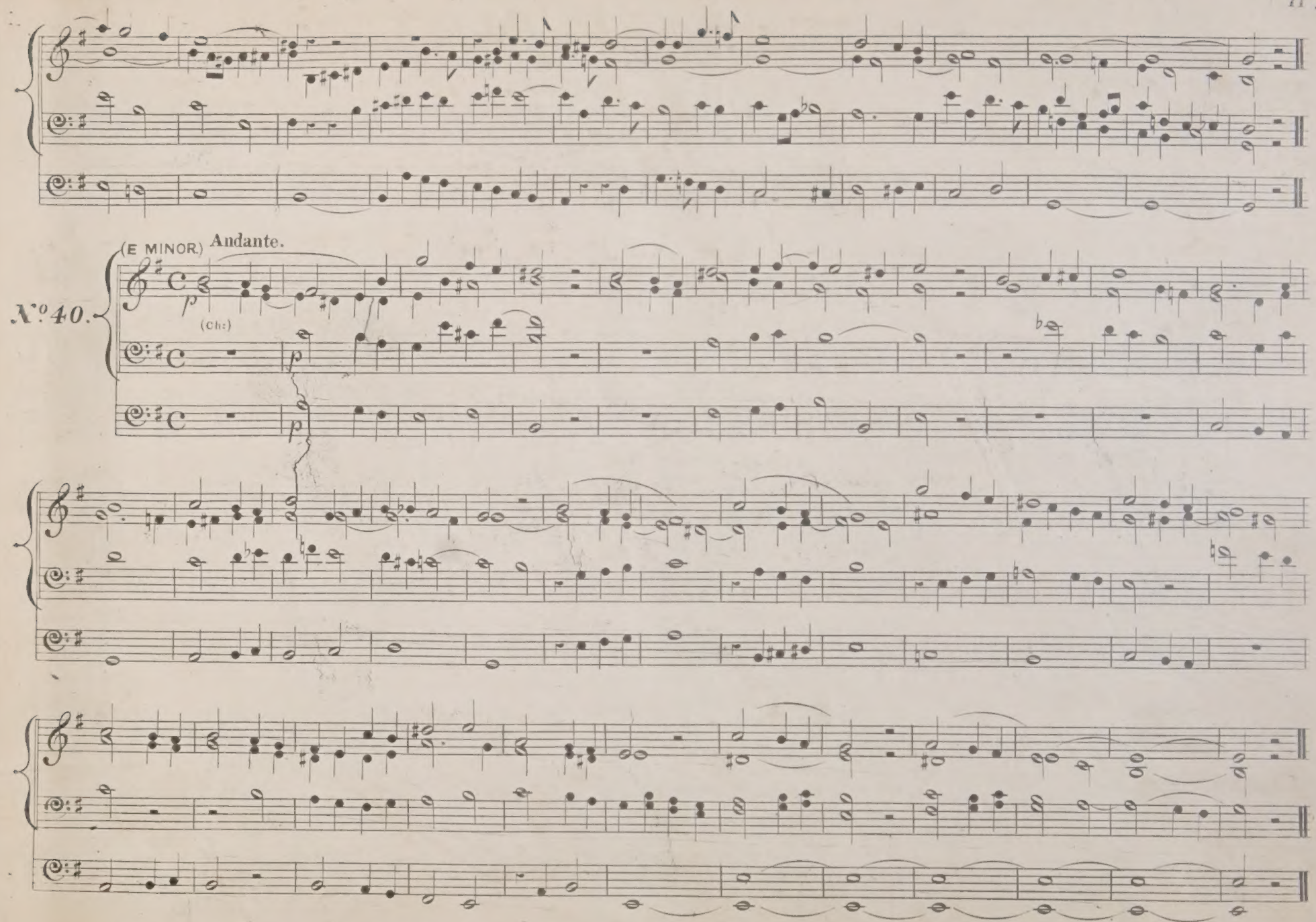
C MAJOR. Moderato.

N.º 37.

Manuale. *f* (8 ft)

Pedale. *f* (16 & 8 ft)

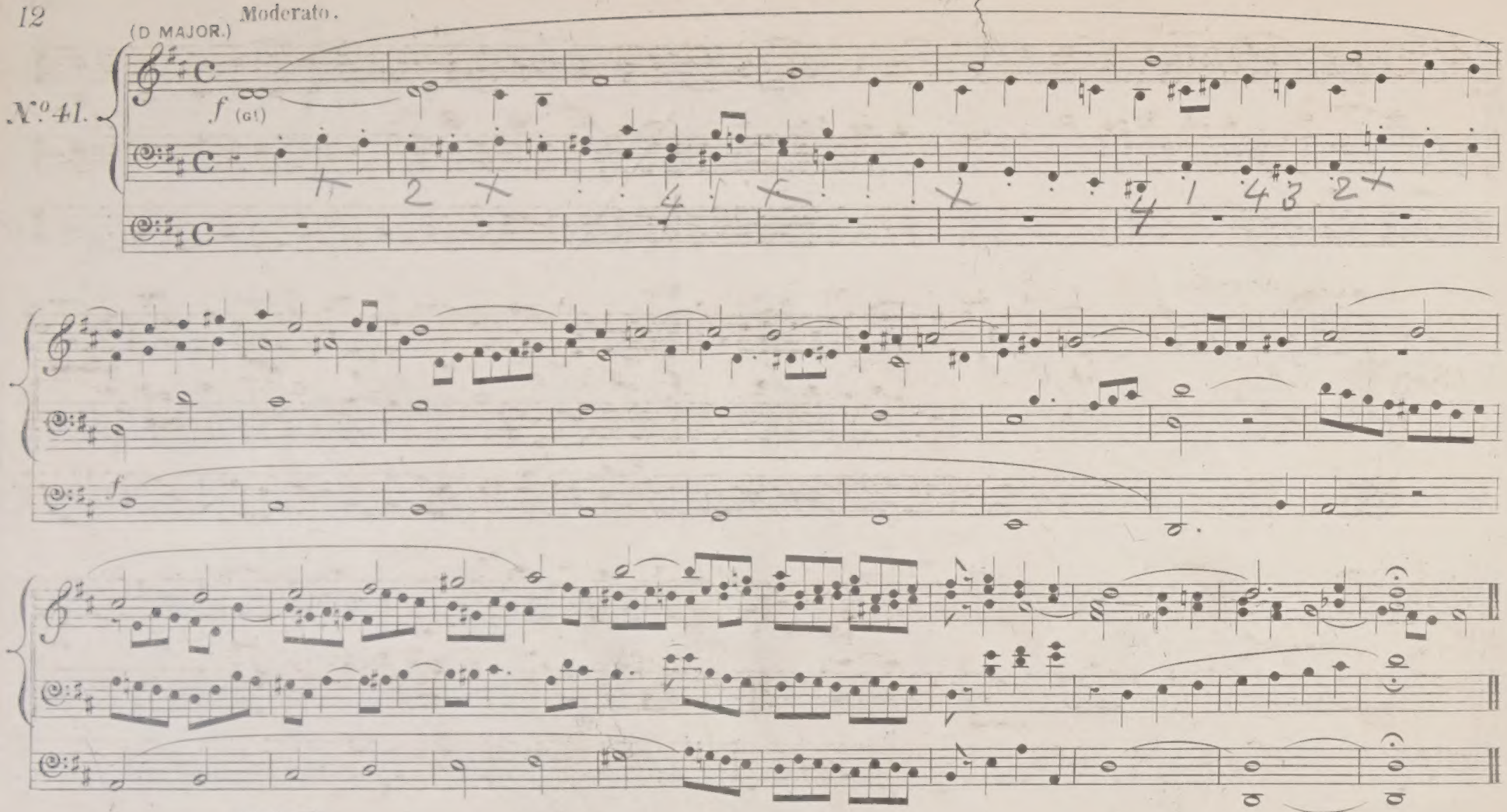

(A MINOR.)
Moderato.
No. 38.
(Sw.)
(G!)
(G MAJOR.)
Moderato.
No. 39.


(E MINOR) Andante.
N.º 40.
p
(Ch:)
p
p

Moderato.

(D MAJOR.)

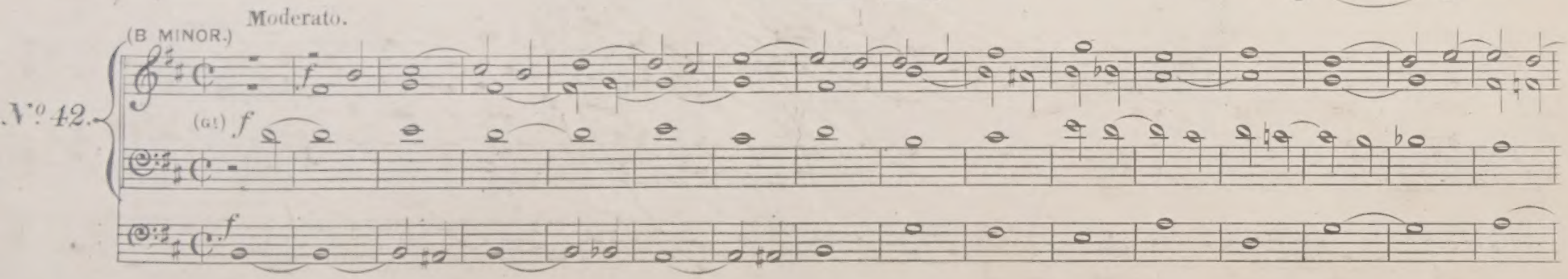
No. 41.

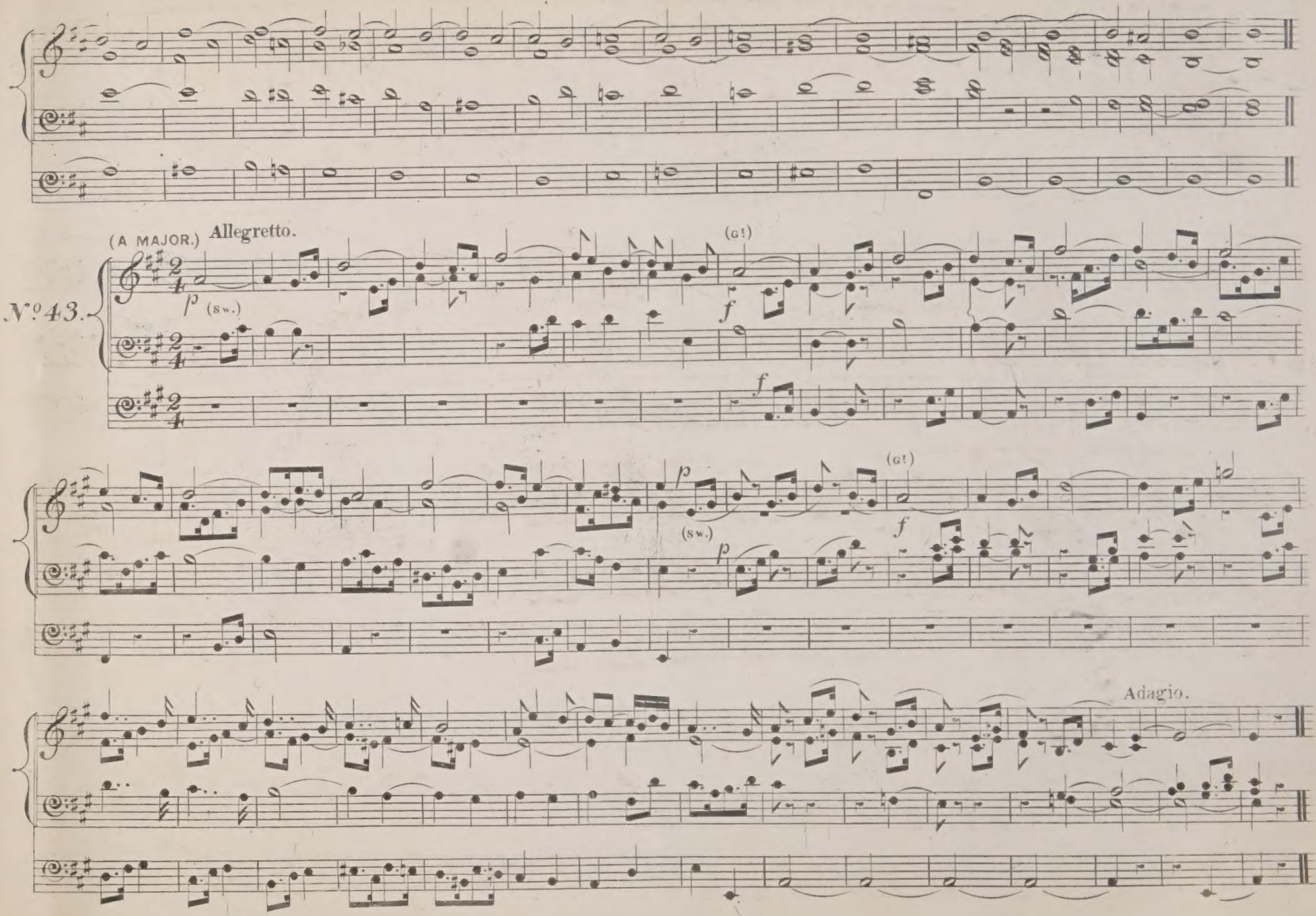


Moderato.

(B MINOR.)

No. 42.





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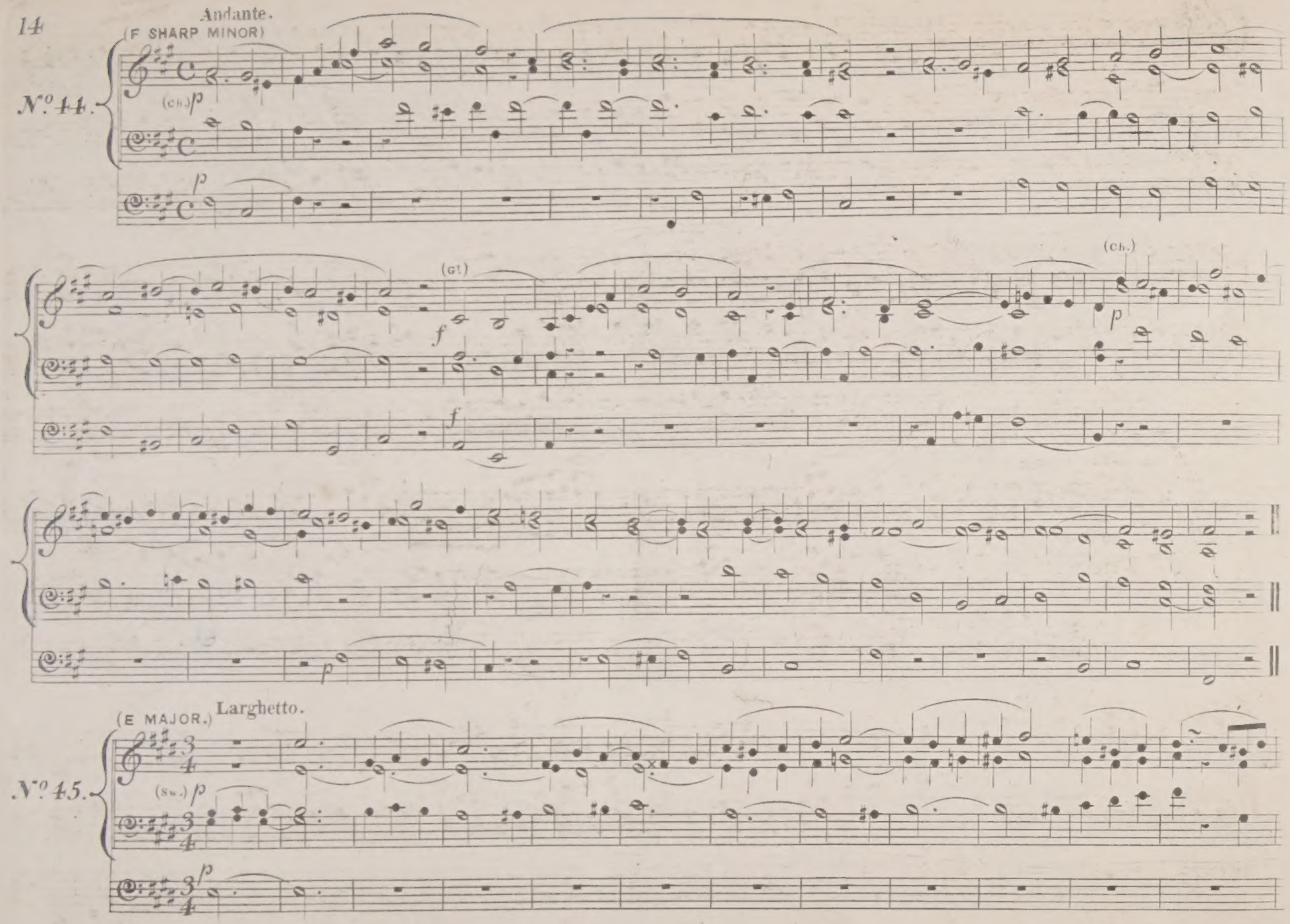
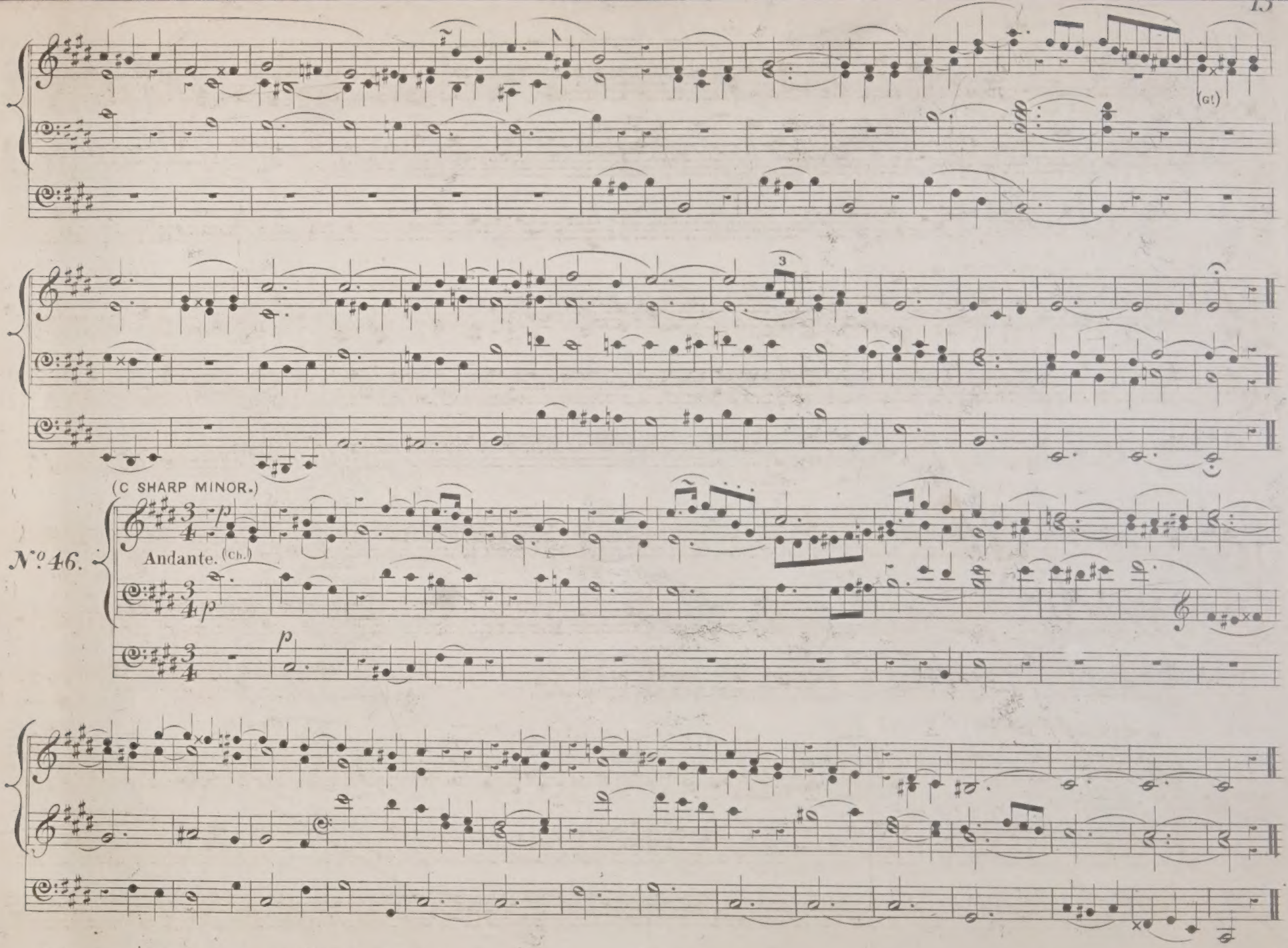
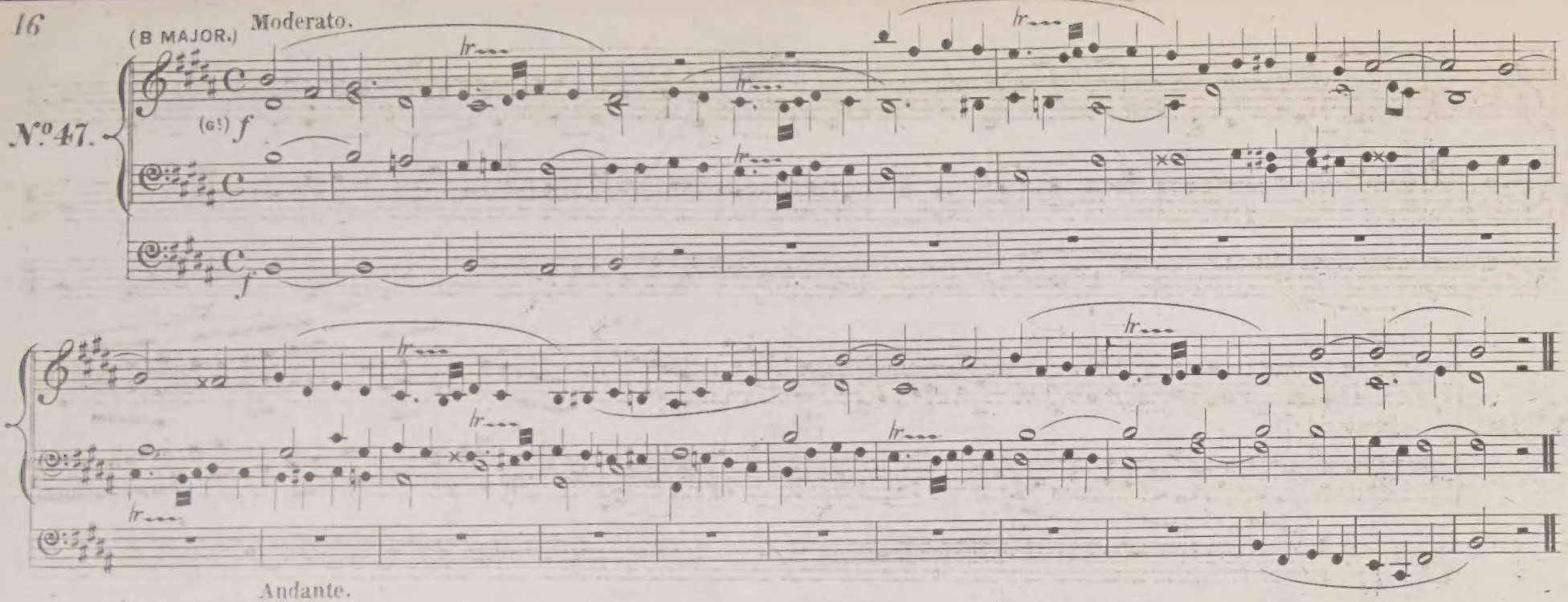

Andante.
(F SHARP MINOR)
No. 44.
(ch.) p
p
(GT)
f
f
(ch.)
p
p
(E MAJOR.)
Larghetto.
No. 45.
(sw.) p
p


(C SHARP MINOR.)
No. 46.
Andante. (Ch.)

(B MAJOR.) Moderato.

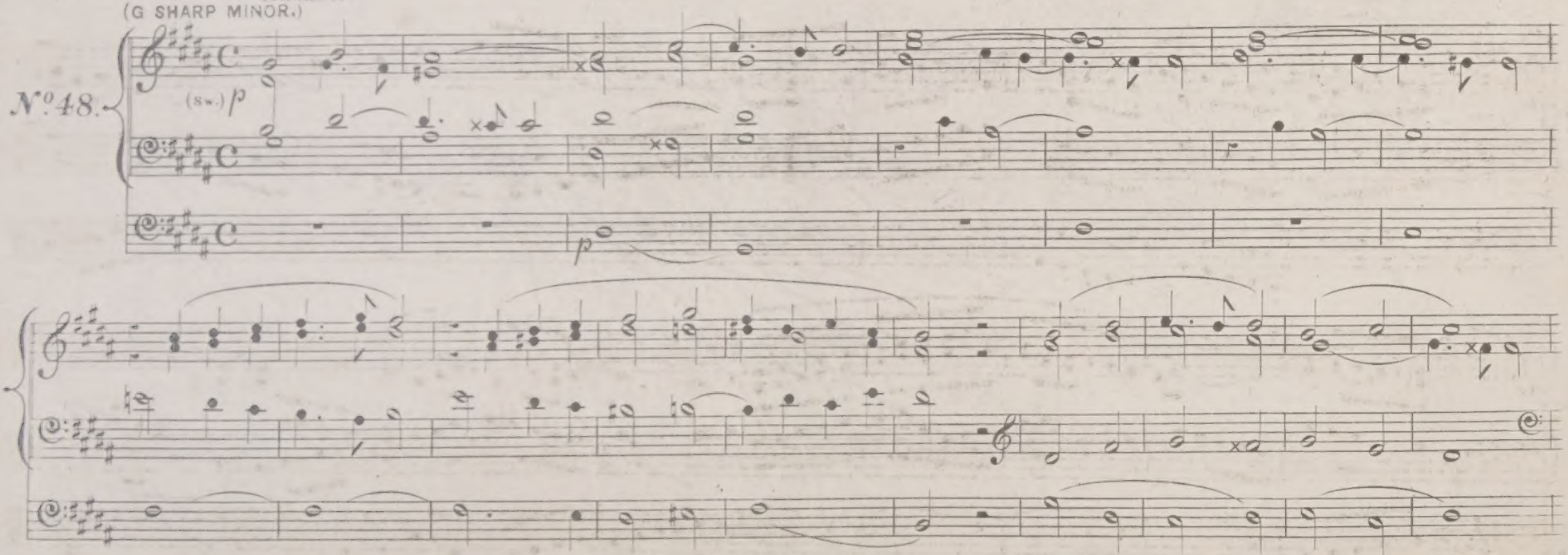
No. 47.

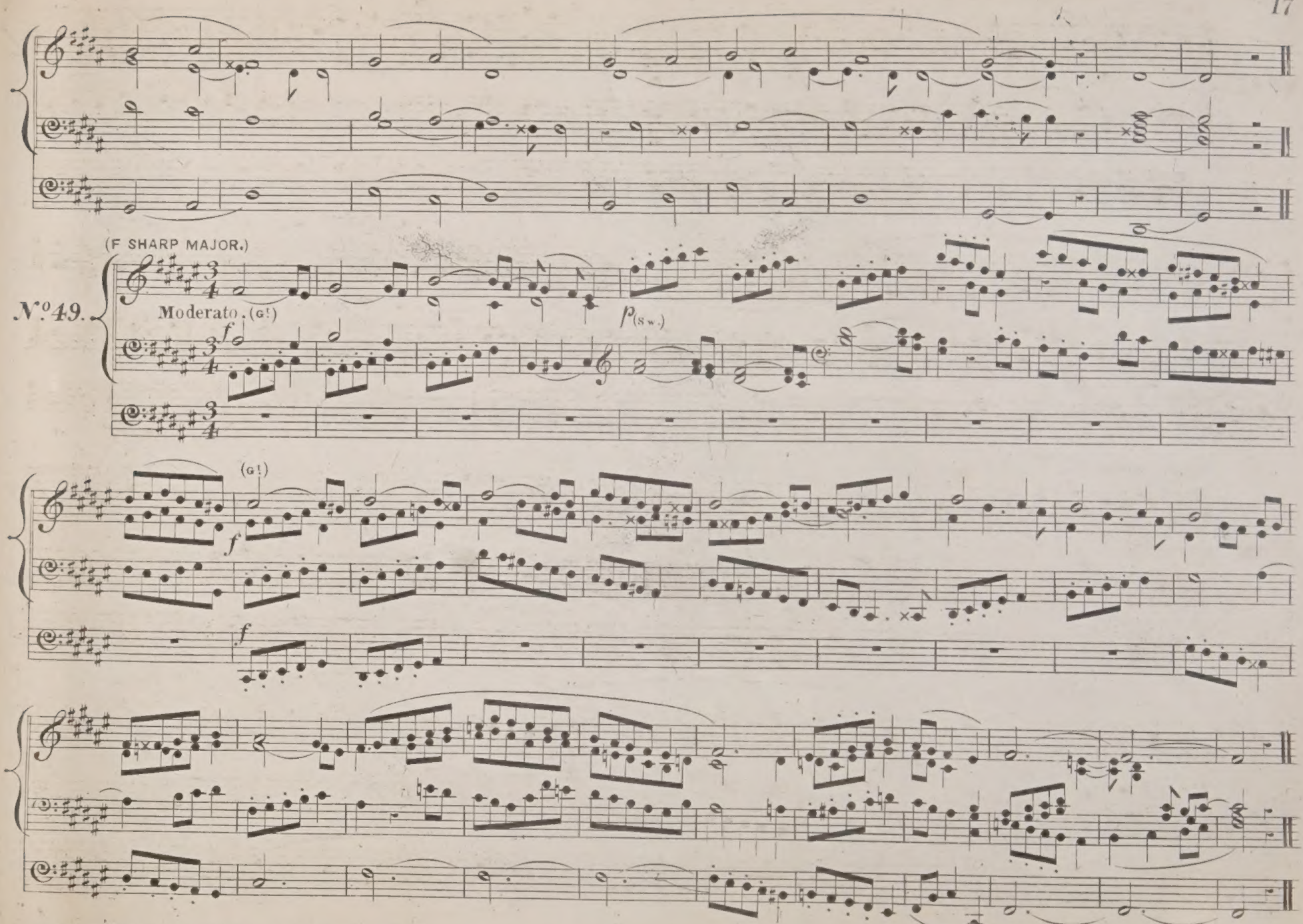


Andante.

(G SHARP MINOR.)

No. 48.

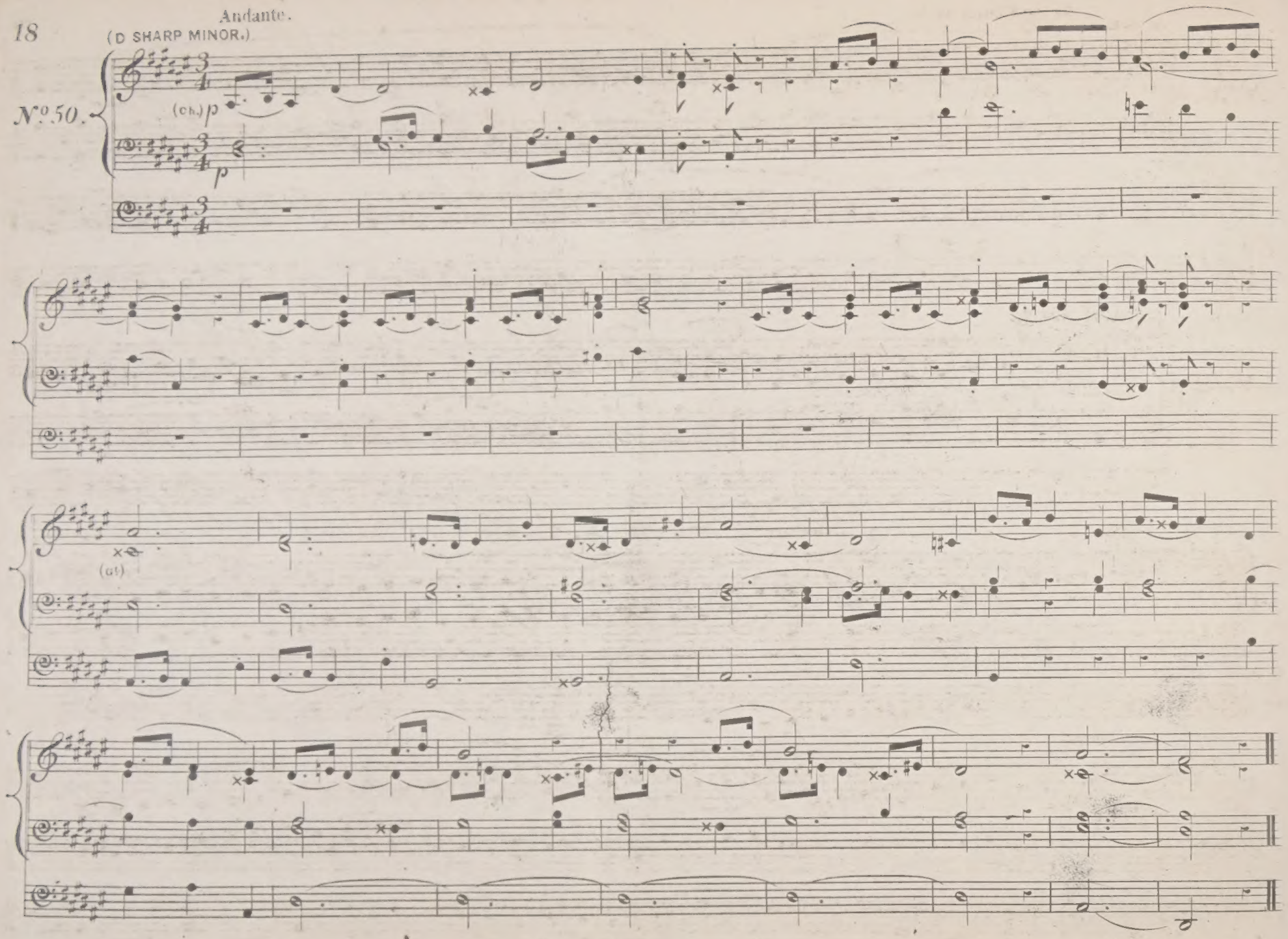



(F SHARP MAJOR.)
No. 49.
Moderato. (G!)
f
p (Sw.)
(G!)
f
f

Andante.

(D SHARP MINOR.)

No. 50.



(C SHARP MAJOR.)

No. 51.

(ch.) *p*

(A SHARP MINOR.)

No. 52.

(gt.)

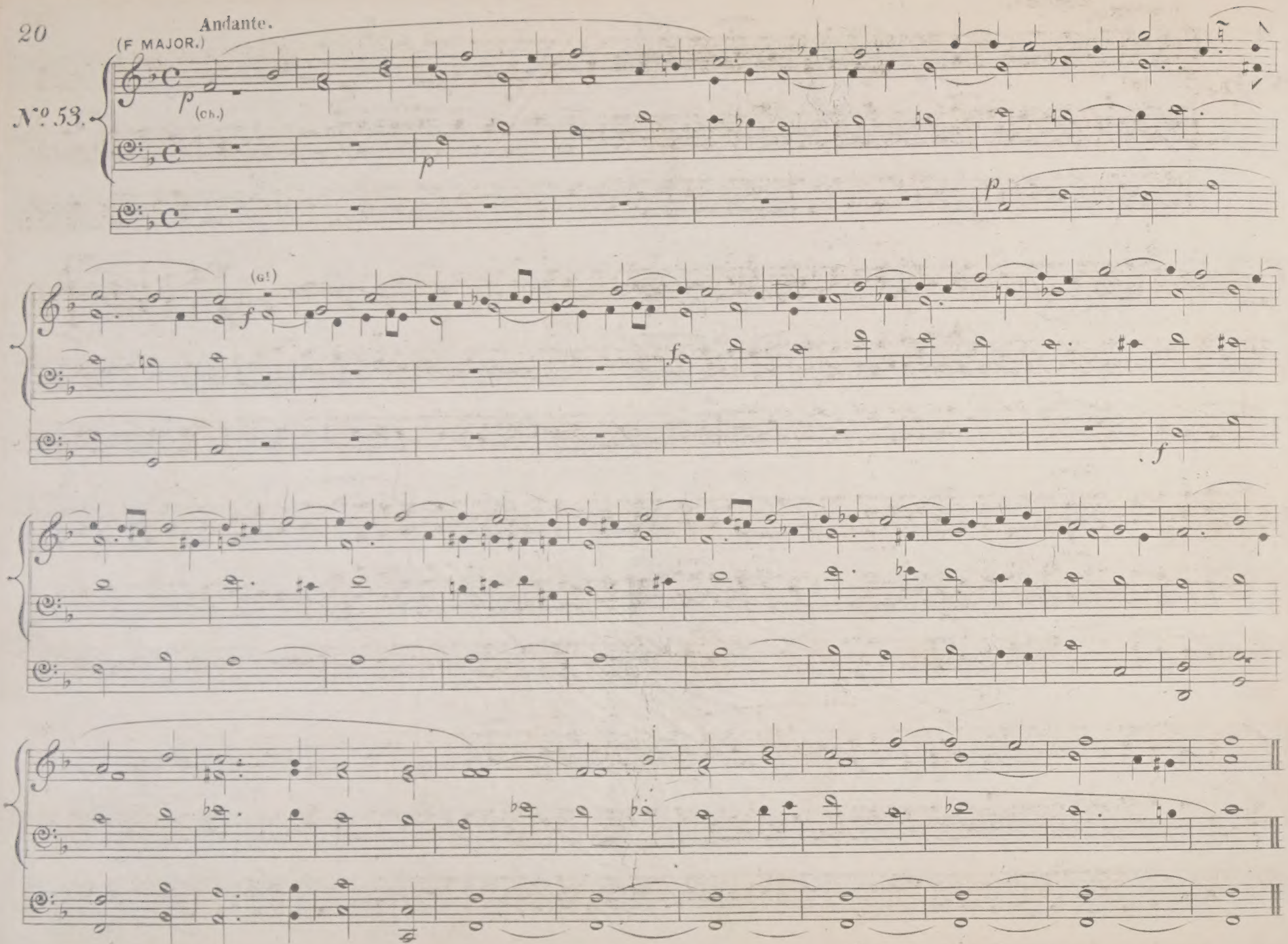
Andante.

p

Andante.

(F MAJOR.)

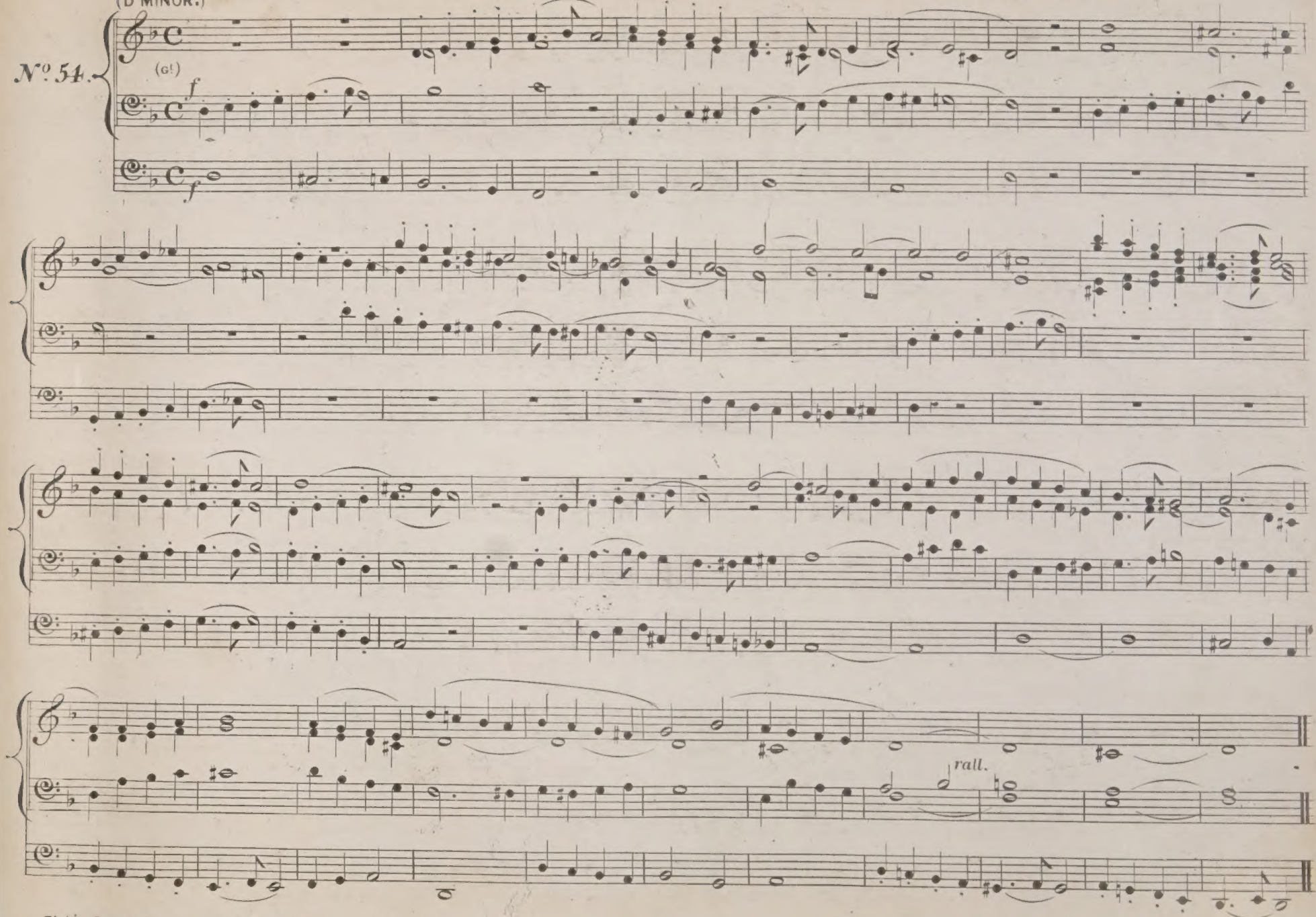
No. 53.

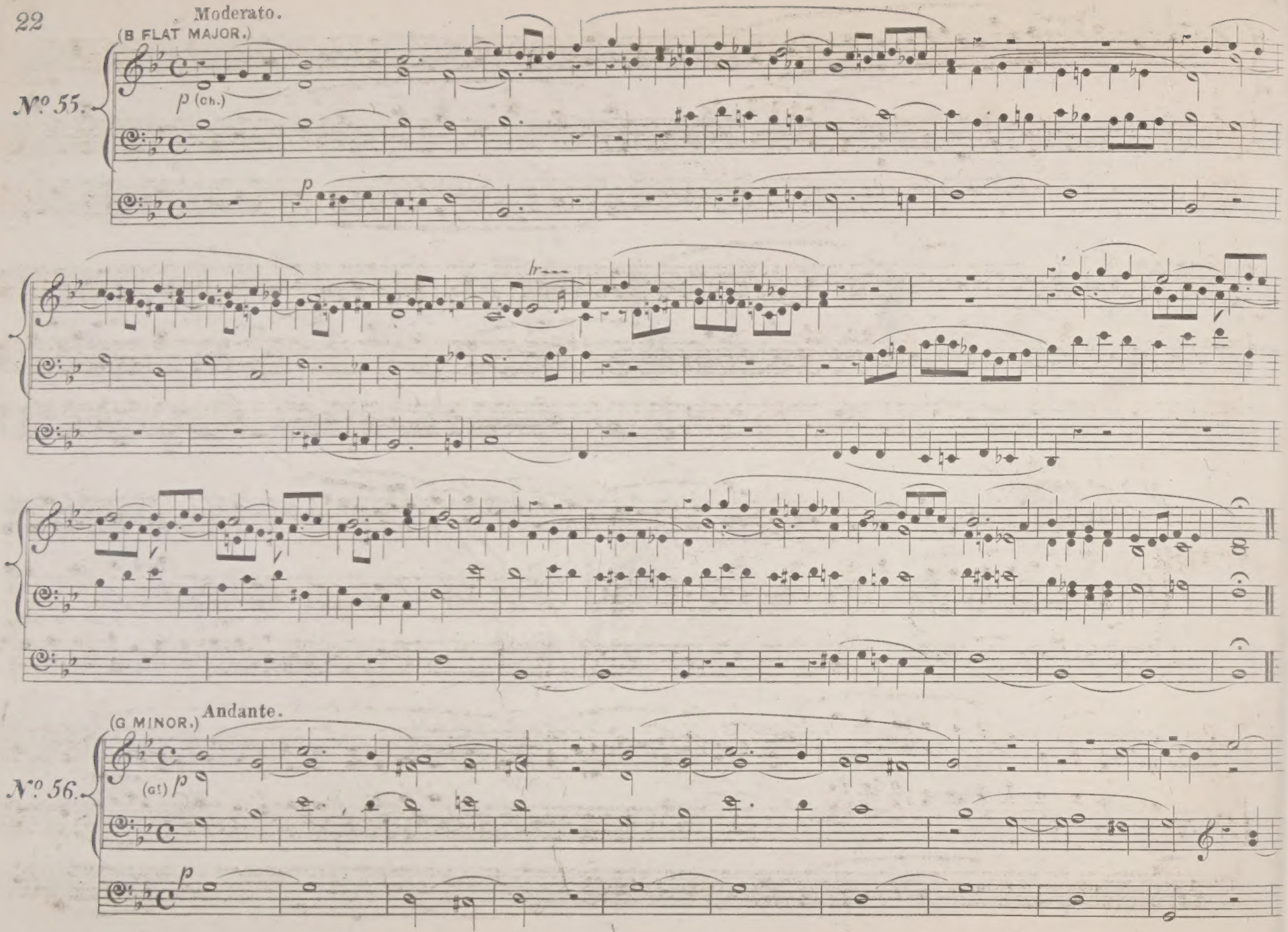


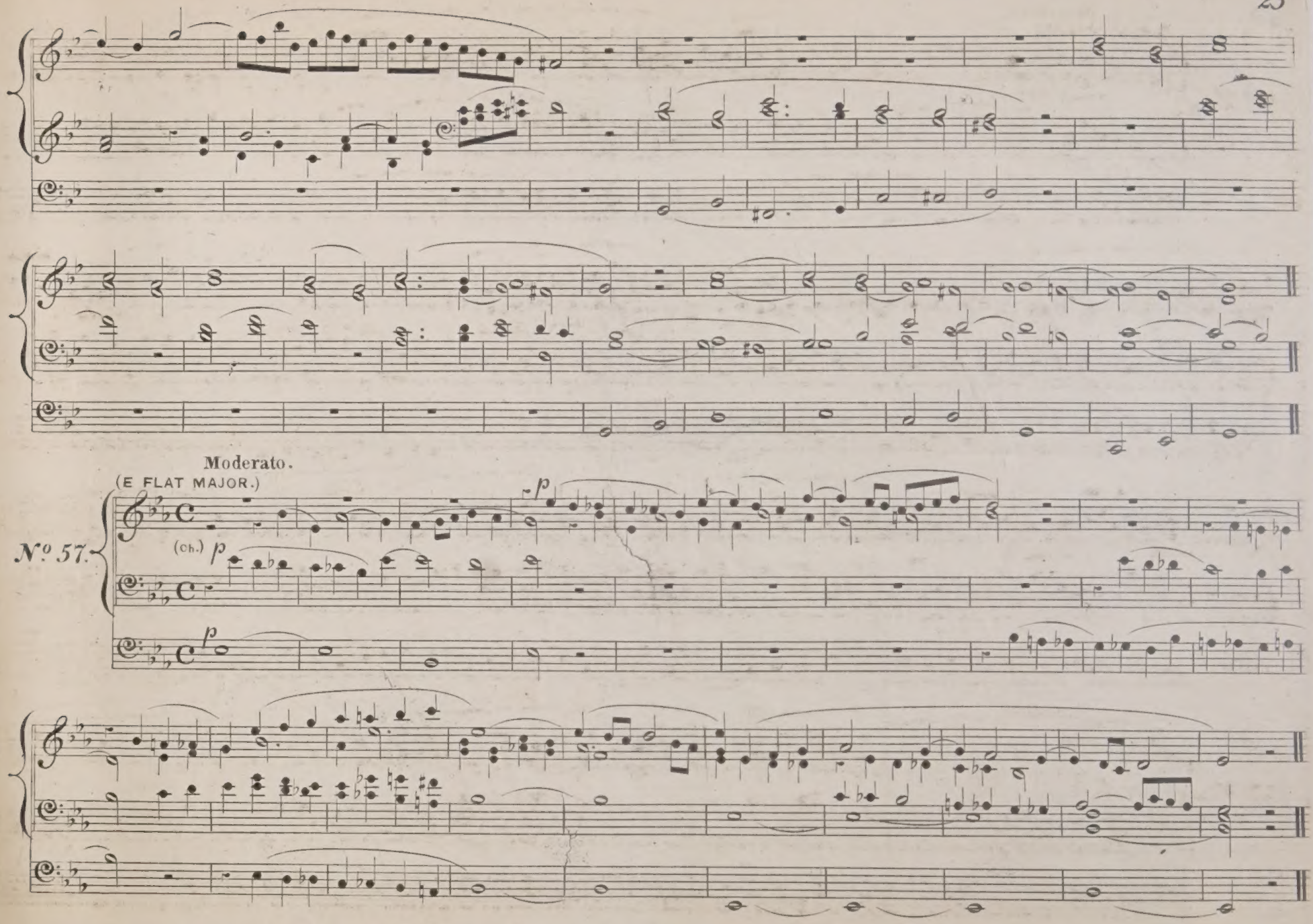
Moderato.

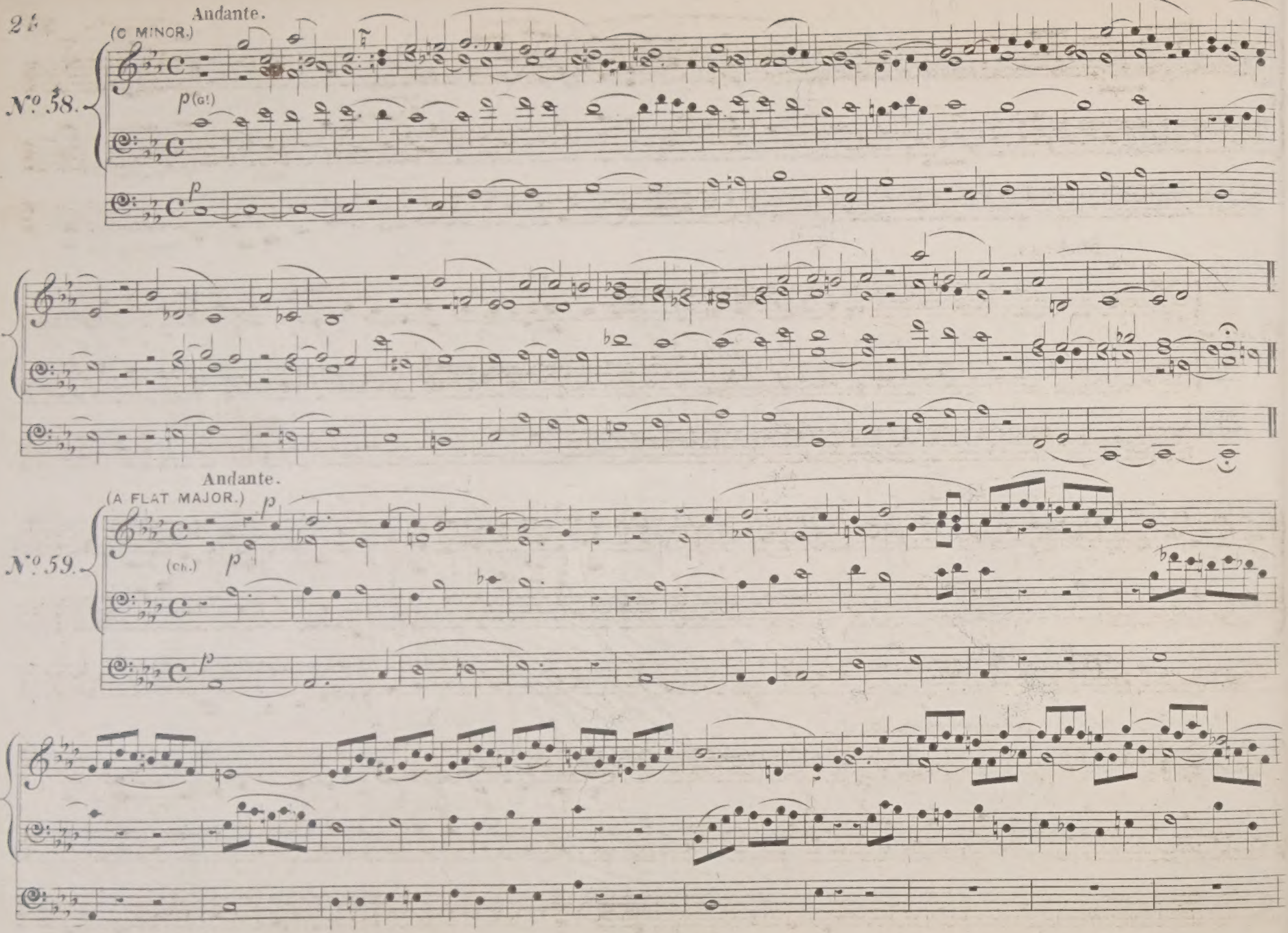
(D MINOR.)

No. 54.




Moderato.
(B FLAT MAJOR.)
Nº 55.
p (ch.)
p
tr
(G MINOR.)
Andante.
Nº 56.
(G!) p
p


Moderato.
(E FLAT MAJOR.)
No. 57.
(ch.)
p
p
p


Andante.
(C MINOR.)
No. 58.
p (G!)
p
Andante.
(A FLAT MAJOR.)
p
No. 59.
(ch.)
p

rall.

Moderato.

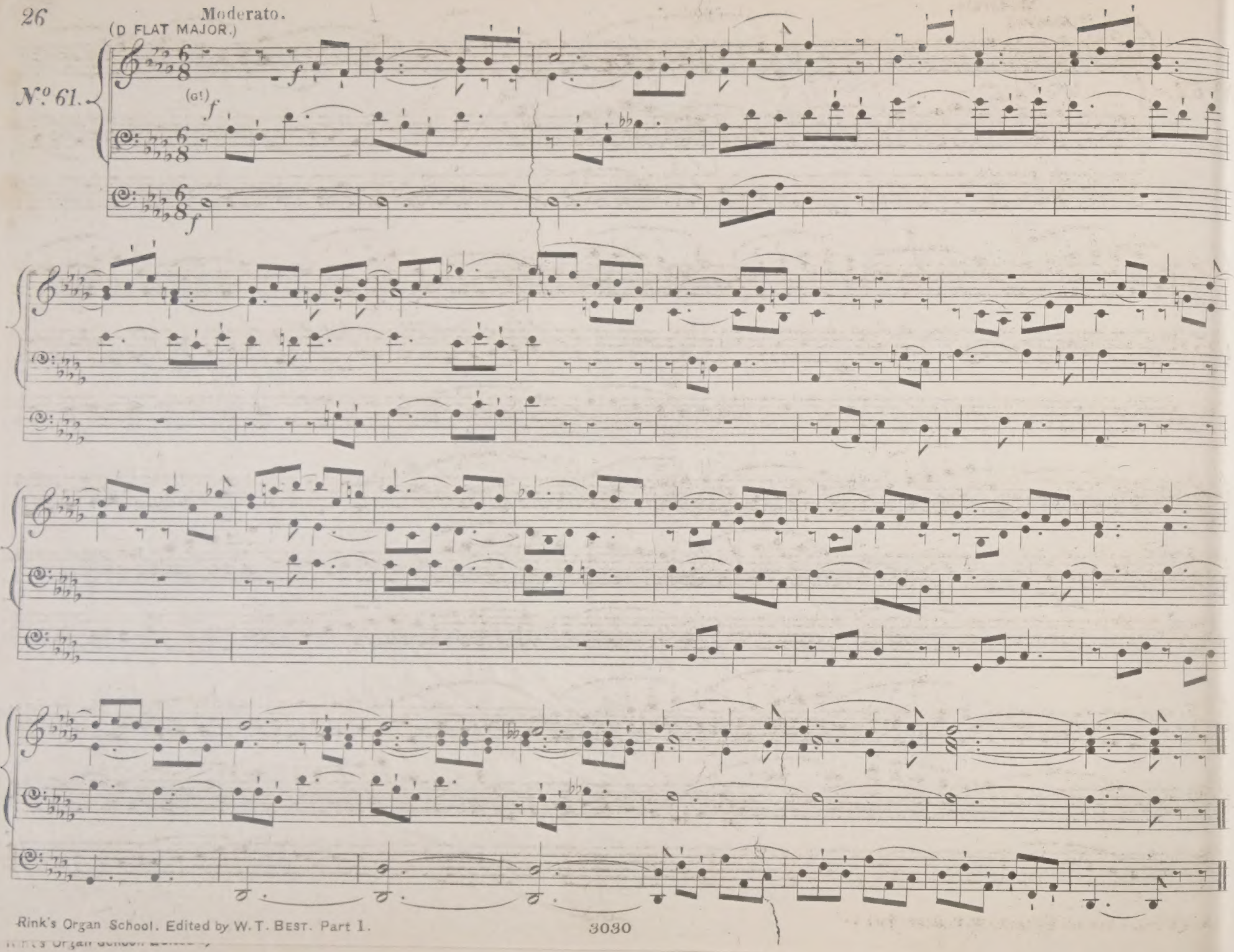
(F MINOR.)

No. 60.

(8t) *f*

Moderato.

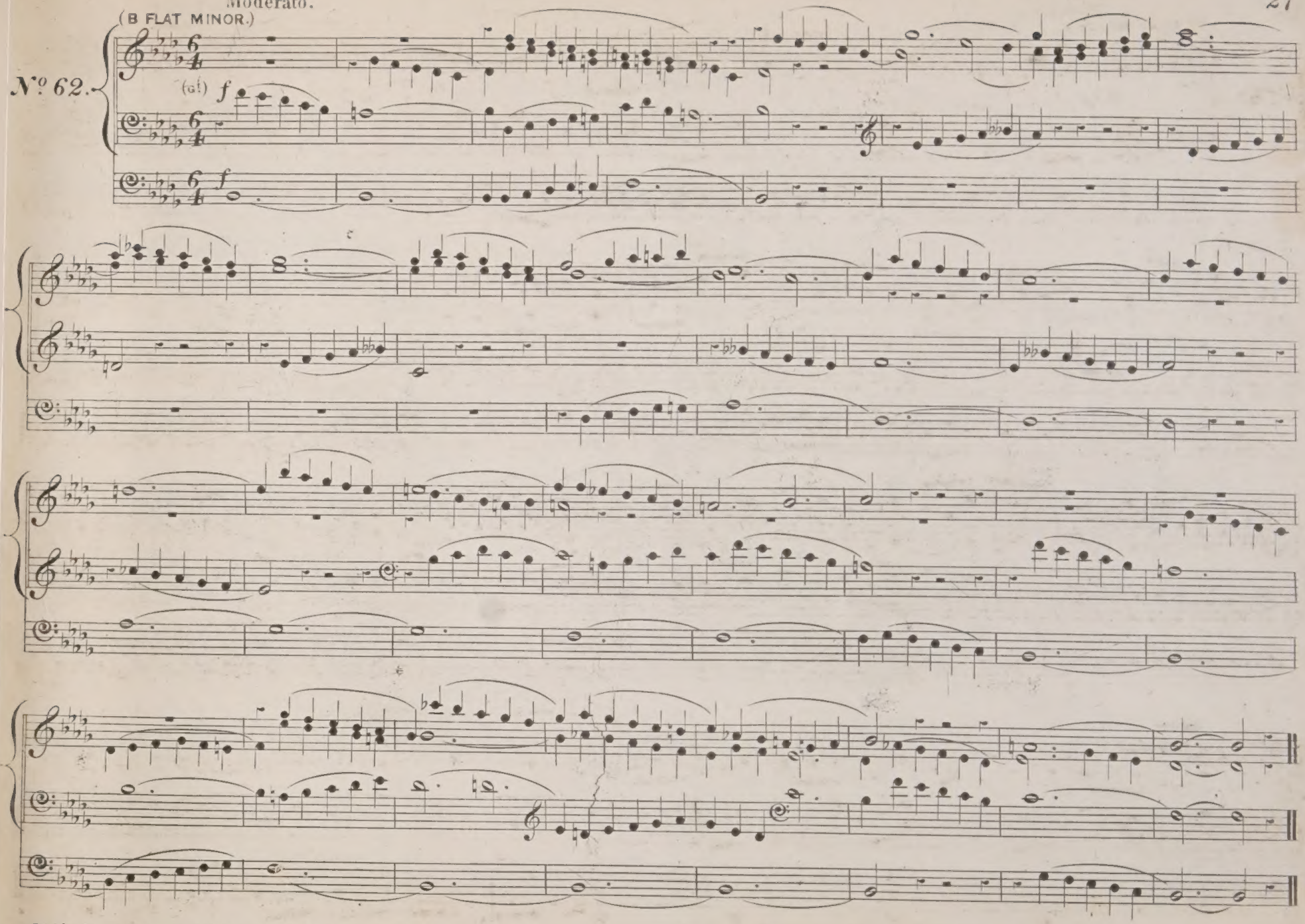
(D FLAT MAJOR.)



Moderato.

(B FLAT MINOR.)

No. 62.



Andante.

(G FLAT MAJOR.)

No. 63.

(ch.)

p

Moderato

(E FLAT MINOR.)

No. 64.

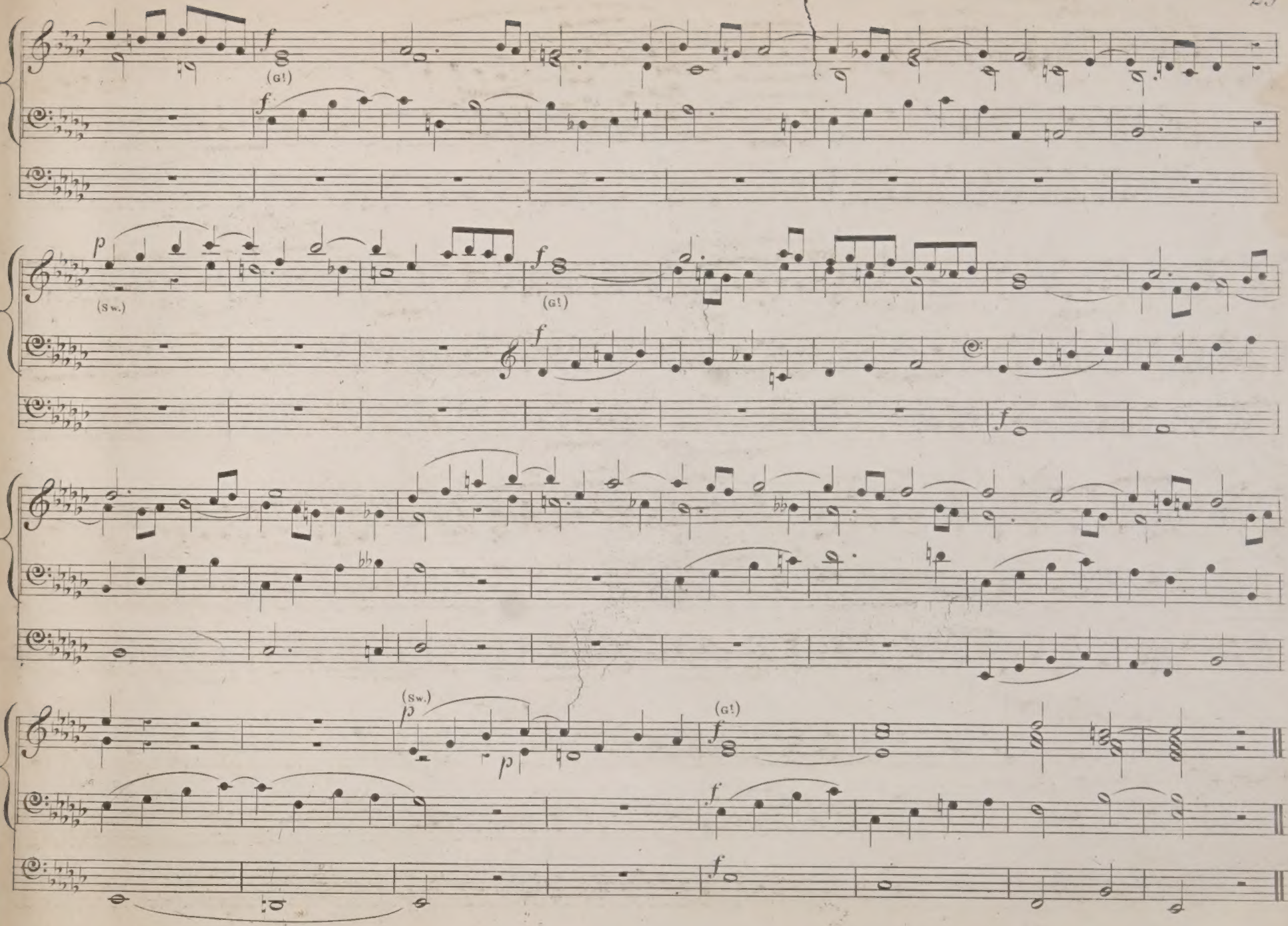
(sw.)

p

(gt.)

f

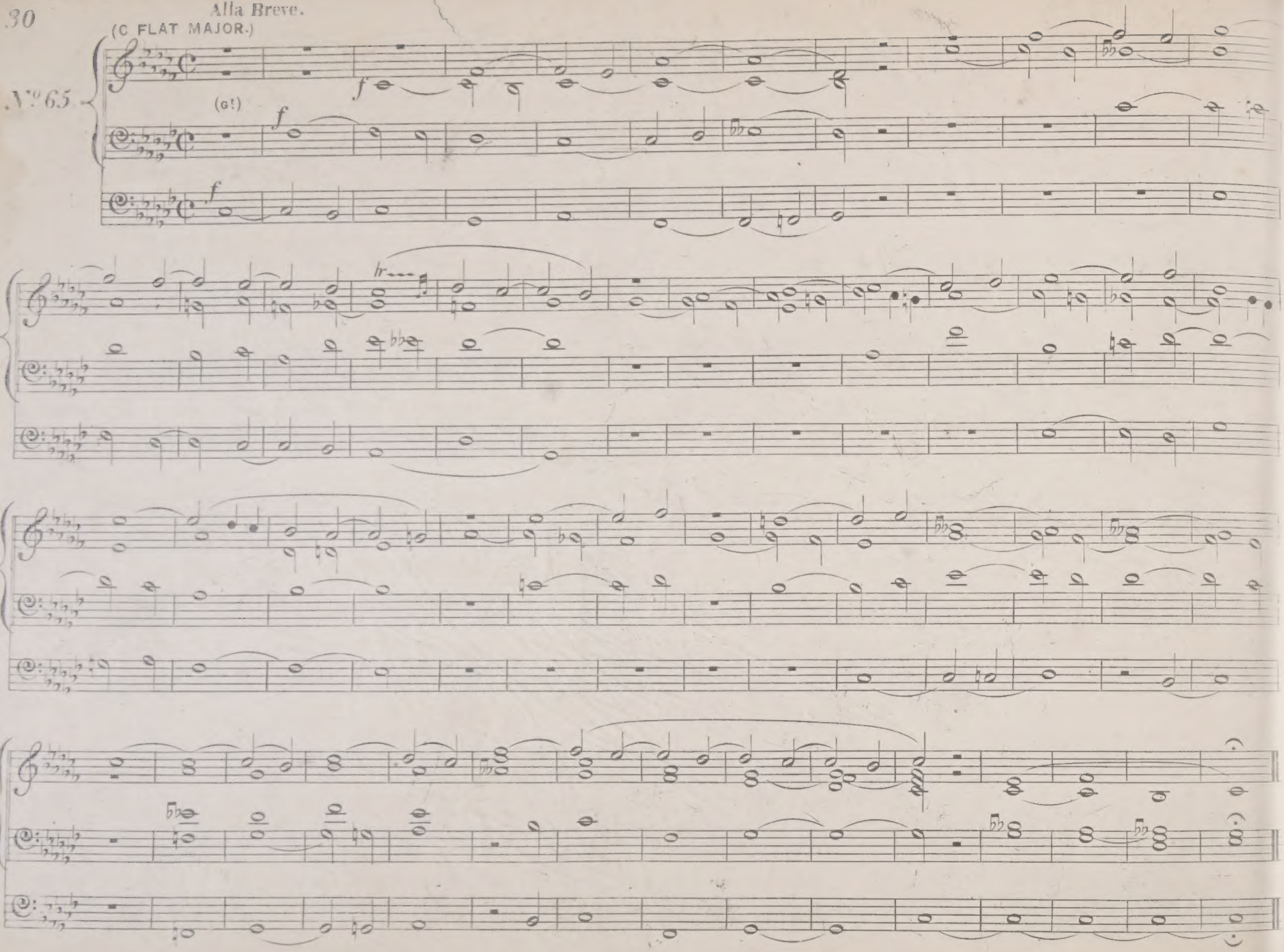
f


f
(G!)
p
(Sw.)
f
(G!)
f
f
(Sw.)
p
p
(G!)
f
f
f

Alla Breve.

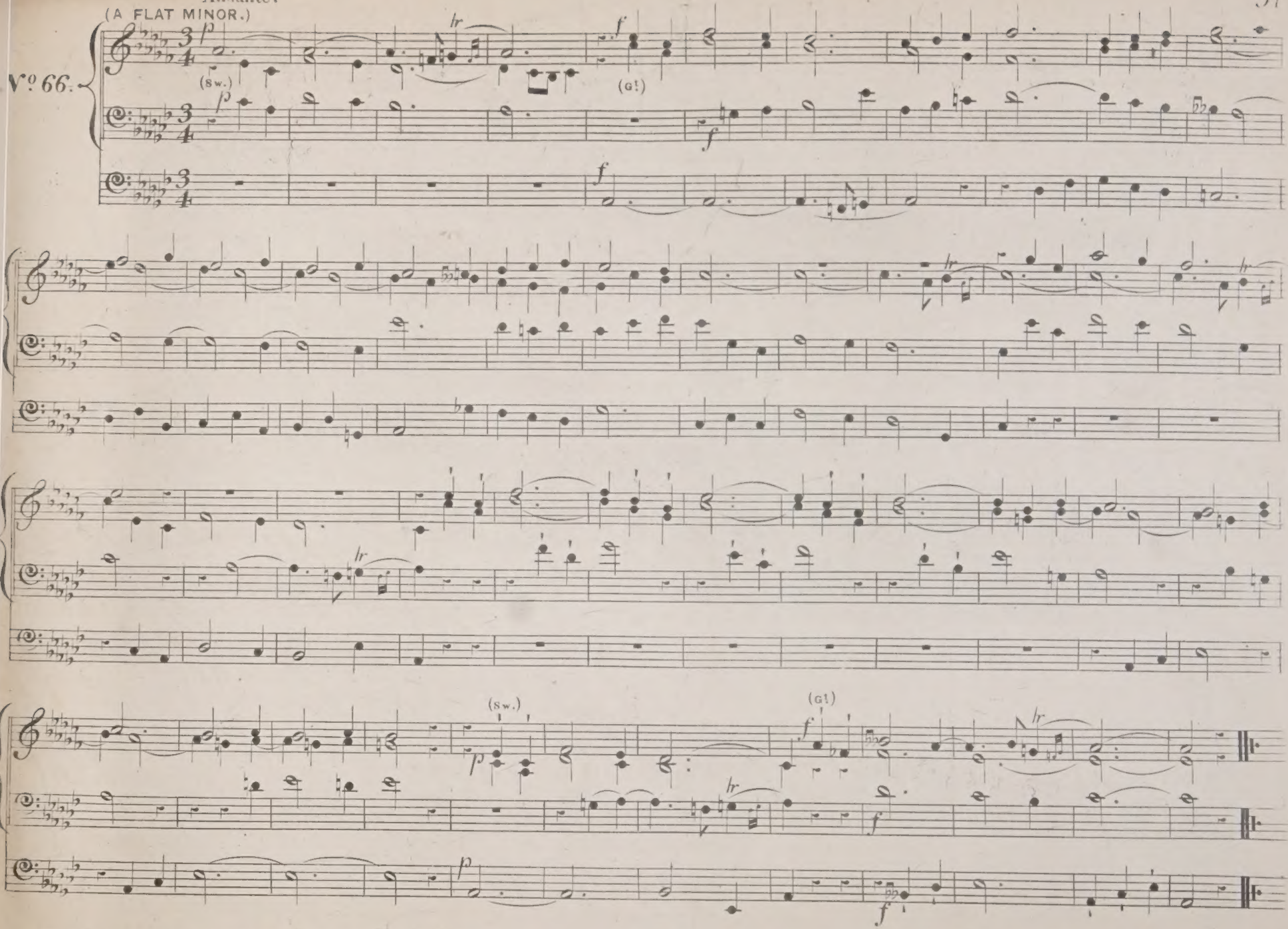
(C FLAT MAJOR.)

No. 65.



Andante.

(A FLAT MINOR.)



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3 Adagio from Kalliwoda's first Symphony, arranged by W. Rea.
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9 "Sing unto God," Chorus from Horsley's *David*, arranged by C. E. Horsley.
10 Adagio from Mozart's Quintett, No. 4, and Andante from a Sonata by M. Hauptmann, arranged by George Cooper.
11 Andante from a Quintett by G. Onslow; Slow Movement from the fourth Quartett by Mozart; and Andante Cantabile from a Quintett by G. Onslow, arranged by George Cooper.
12 Adagio from a Quartett by G. Onslow; "Salve Regina" by M. Hauptmann; and Adagio Cantabile from a Sonata by Beethoven, arranged by George Cooper.

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13 Kyrie, Mass No. 1; Adagio Cantabile from Quartett, No. 2 and "Gott deine Güte reicht so weit," by Beethoven, arranged by W. Rea.
14 Andante from Mozart's Quartett, No. 6; Adagio from a Clarionet Concerto by Spohr; arranged by E. T. Chipp; and Movement from a Sonata by Beethoven, arranged by George Cooper.
15 Adagio from a Quartett, Op. 1, by Mendelssohn; and Andante Maestoso by Spohr, arranged by J. Hiles.
16 Prelude No. 2, Op. 35, (Mendelssohn) arranged by E. T. Chipp; and Andante Sostenuto from a Quintett by G. Onslow, arranged by George Cooper.
17 Pious Adagio from a Sonata, Op. 4 (Mendelssohn), and Adagio from a Concerto, Op. 35 (Weber) arranged by J. Hiles.
18 Slow Movement by M. Hauptmann, and Movement from a Motett by T. G. Schicht, arranged by George Cooper.
19 Adagio Religioso by G. Onslow, and "We will rejoice" from Handel's *Joseph* arranged by George Cooper.
20 Adagio from the 68th Quartett by Mendelssohn, and Fantasia by Adolph Hesse, arranged by George Cooper.
21 "Venerable Guilt," from Handel's *Sarasens*; and Andante from a Sonata by Mozart, arranged by George Cooper.
22 Introduction and Fugue by Joseph Woelfl, and Andante by Mendelssohn, arranged by George Cooper.
23 "Instructed by Babylon," from Spohr's *Last Judgment*, arranged by E. T. Chipp.
24 "Ch'ilo Dicool vero," Chorus from Mozart's *Davidde Penitente*, arranged by George Cooper.

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Fugue ... ... Schwenke
4 Adagio Cantabile ... ... G. Onslow
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Adagio from a Sonata ... ... Beethoven
6 Larghetto from the Pianoforte works ... Hummel
Chorus, "May all the host of Heav'n" ... Handel
Adagio from a Sonata ... ... Beethoven

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I will sing of thy great mercies, Arioso, *St. Paul* ... ... Mendelssohn

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22 Hear us, O Lord (*Judas*) ... ... Handel
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23 Adagio from the Divertimento ... ... Mozart.
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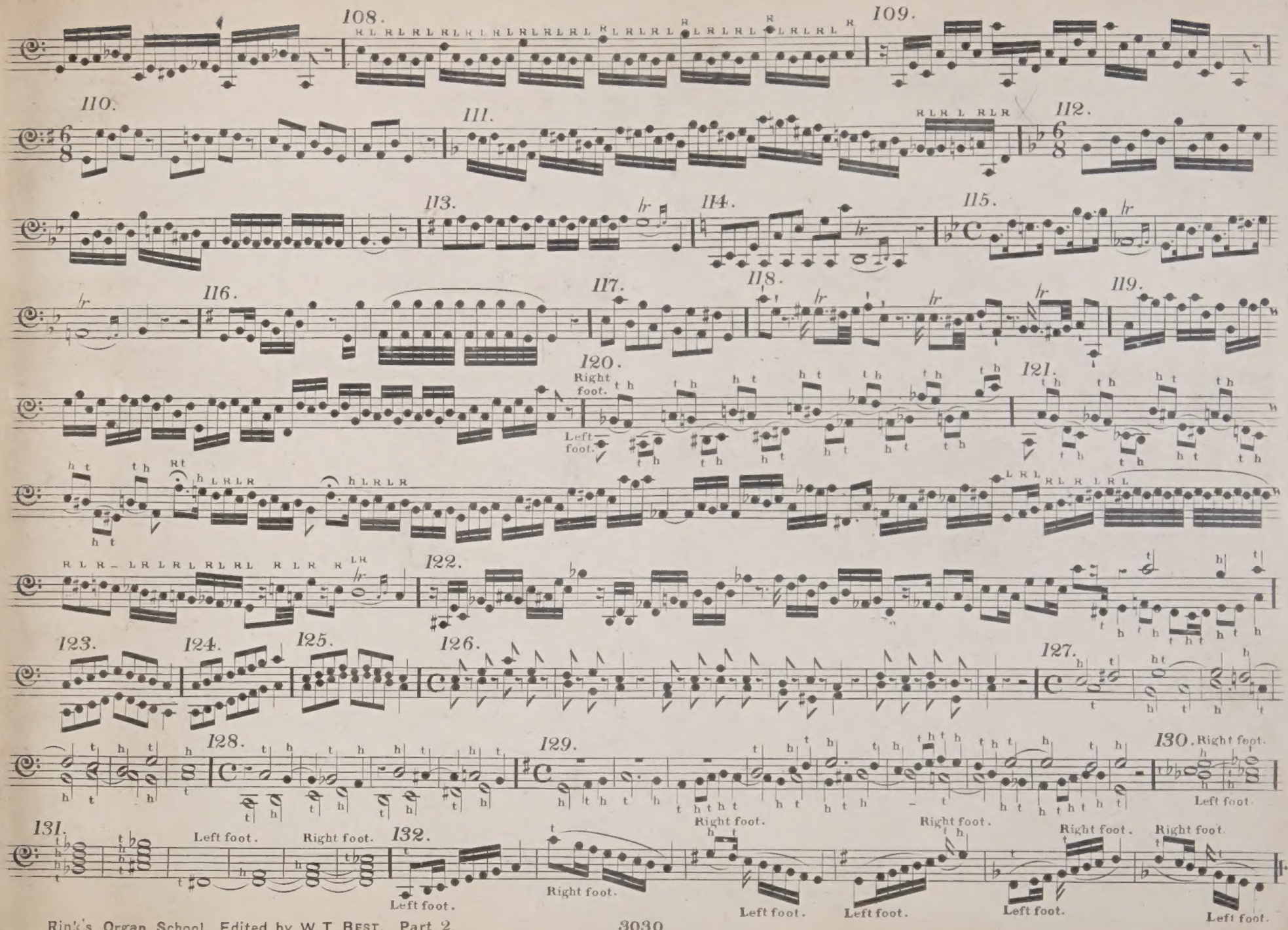
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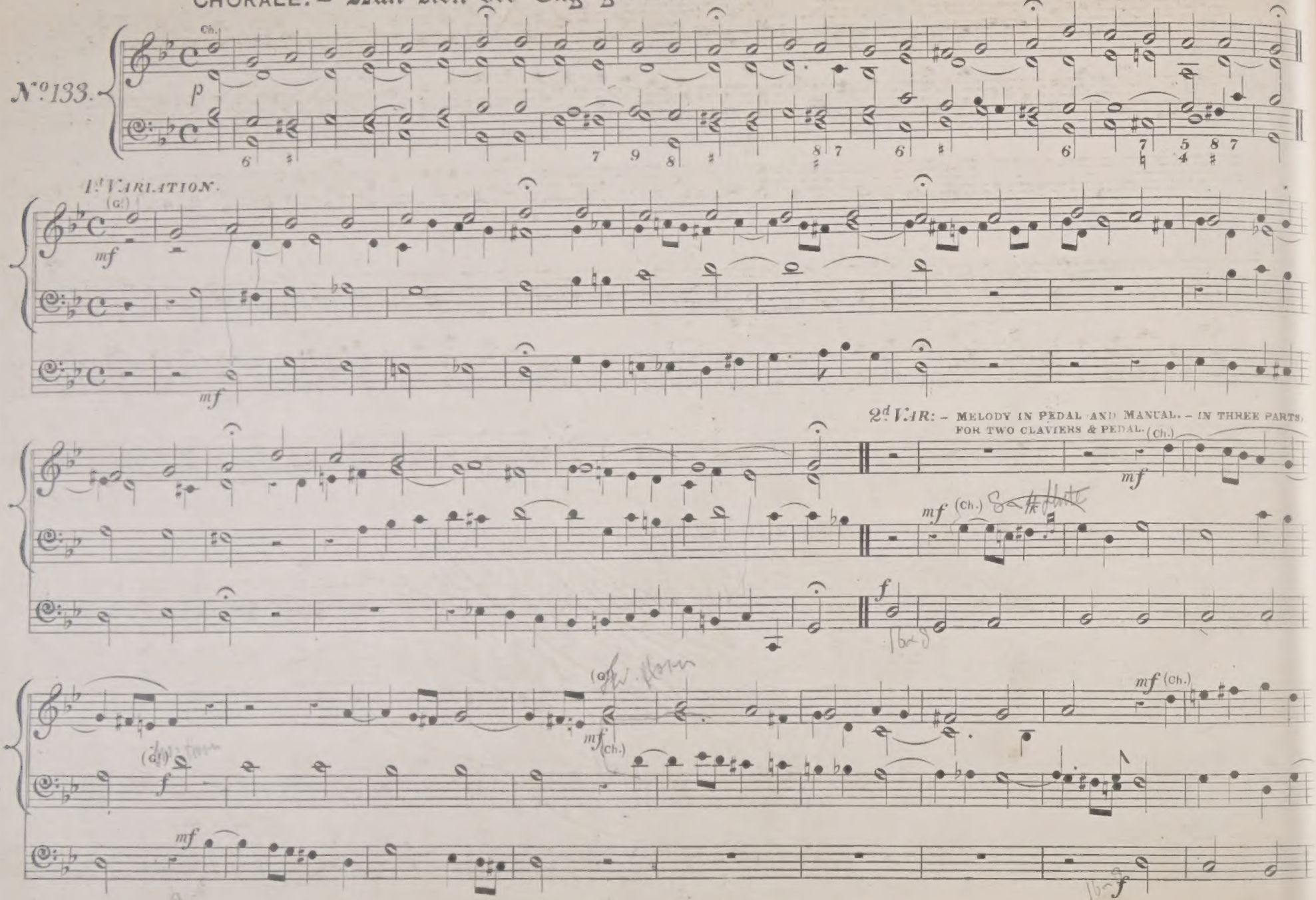
CHORALE.—"Nun sich der Tag geendet hat."



3d VAR:

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CHORALE. "Nun ruhen alle Wälder."

No 134.

(ch.)

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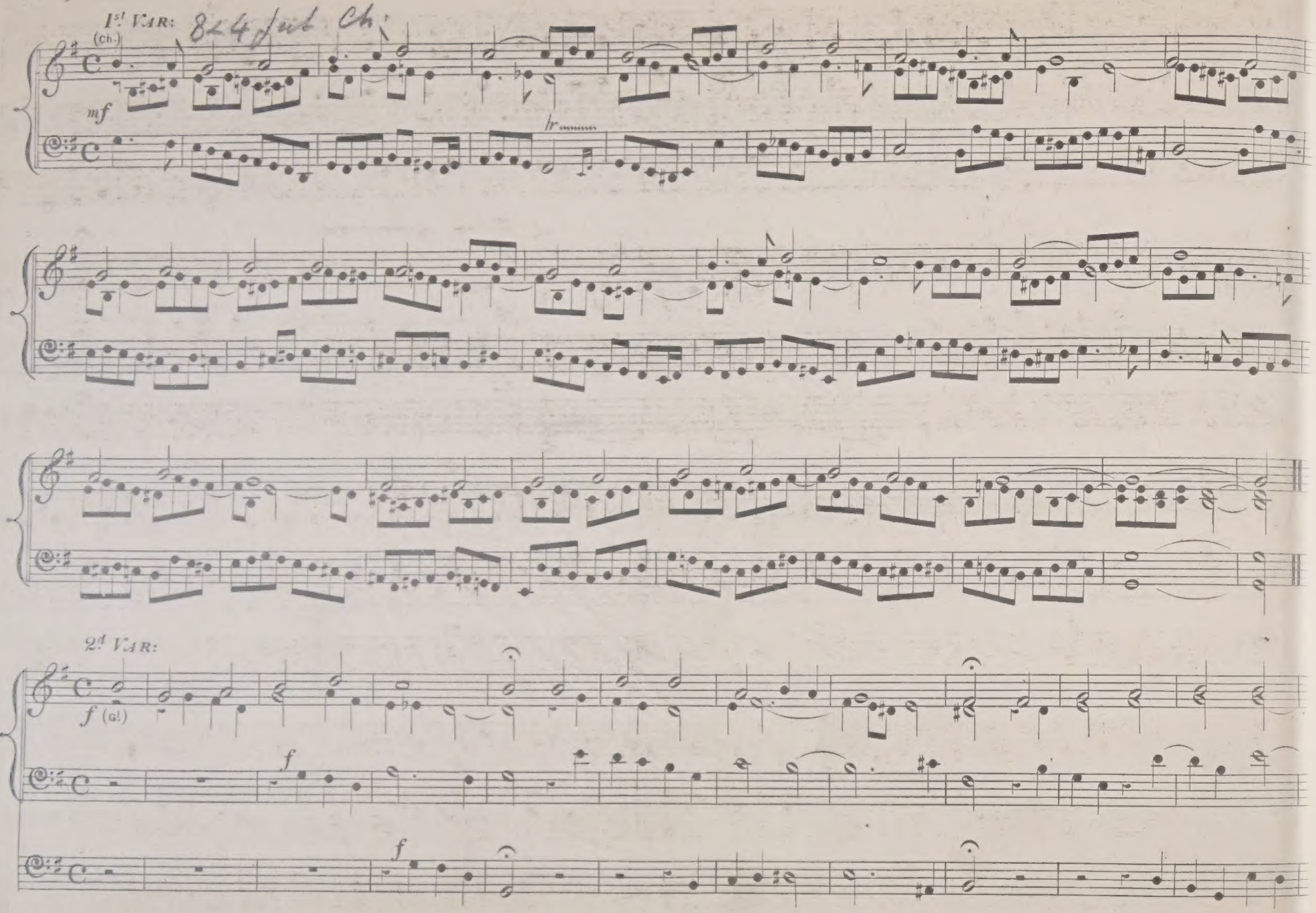
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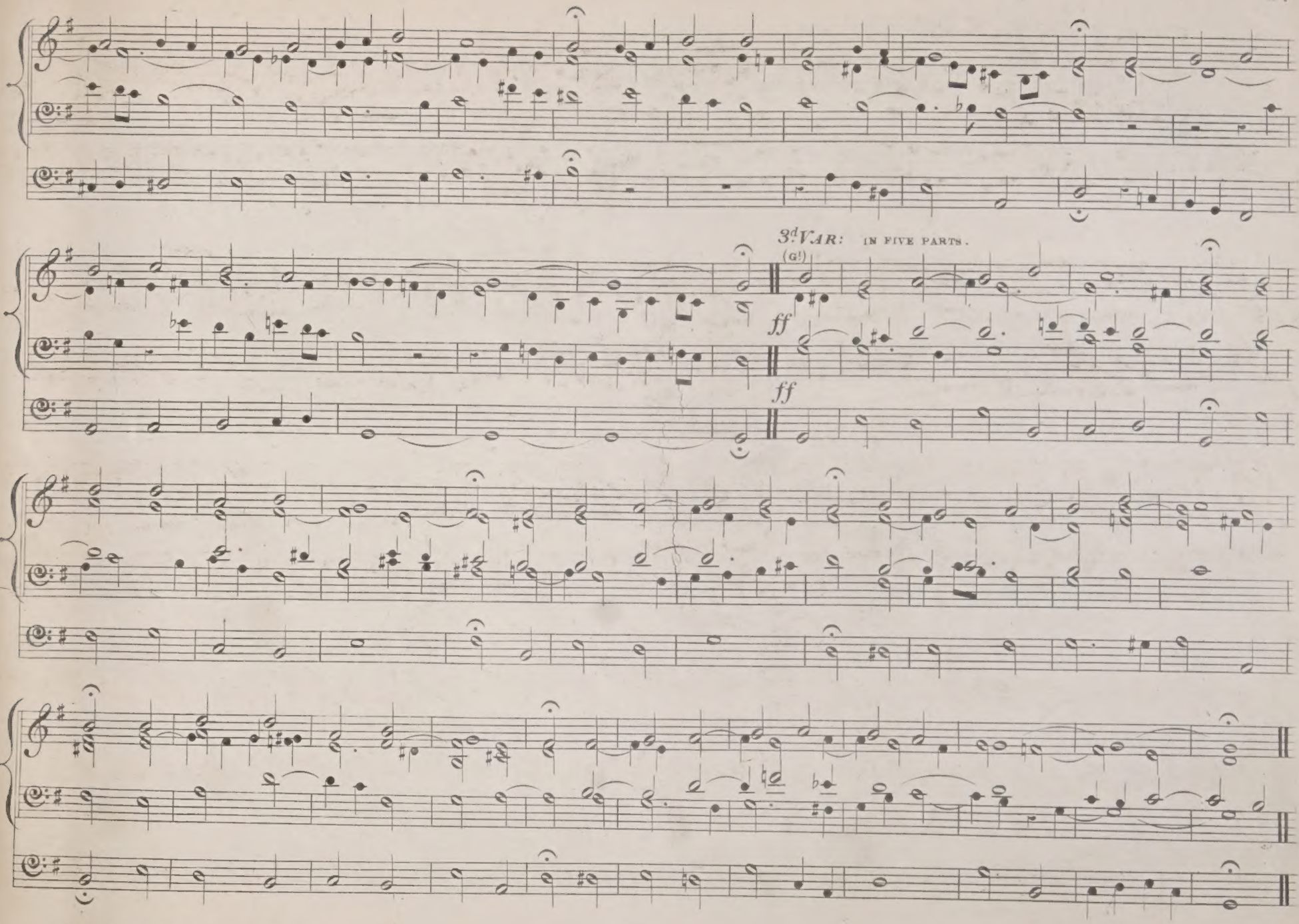
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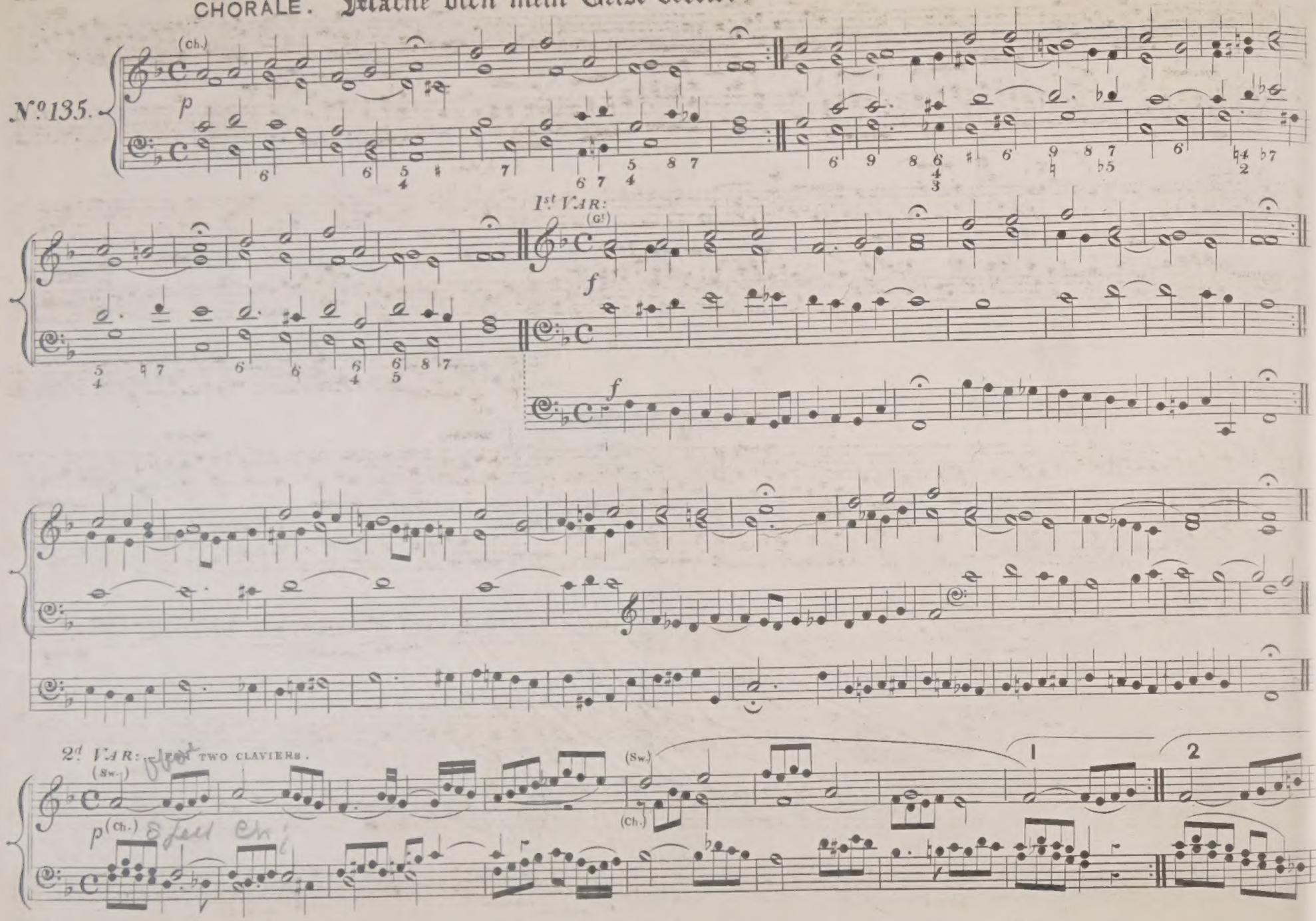
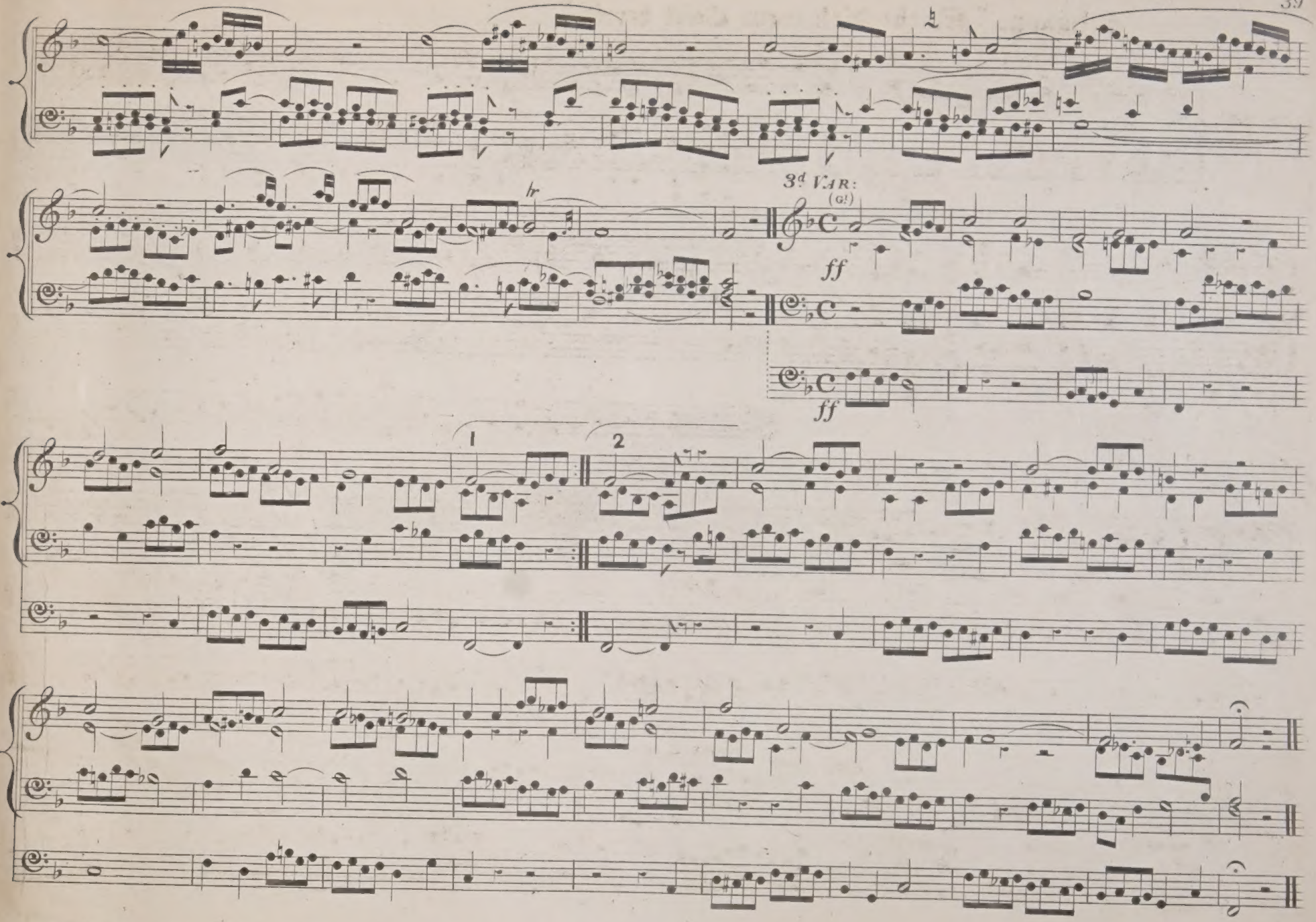
CHORALE. "Mache dich mein Geist bereit."

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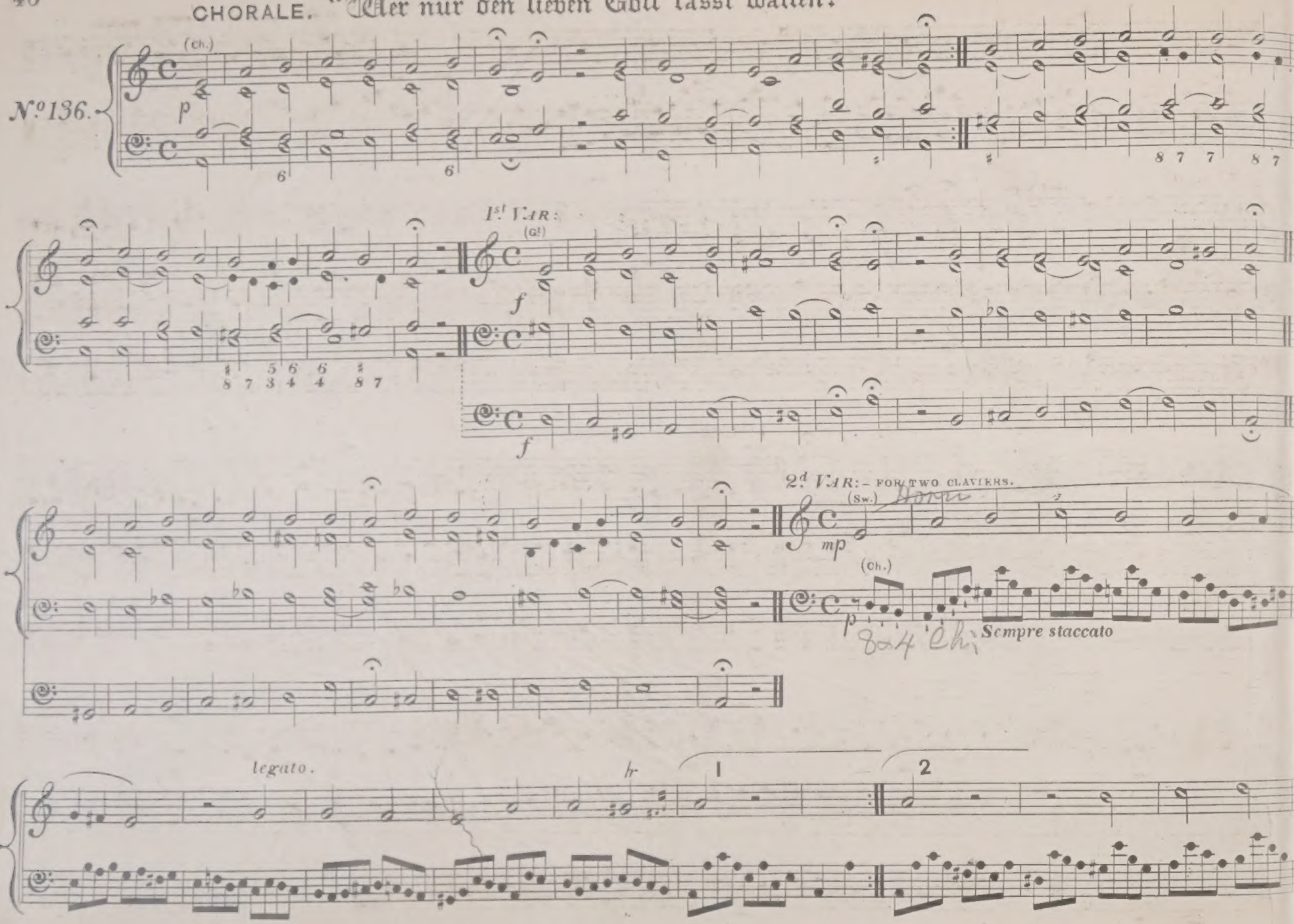
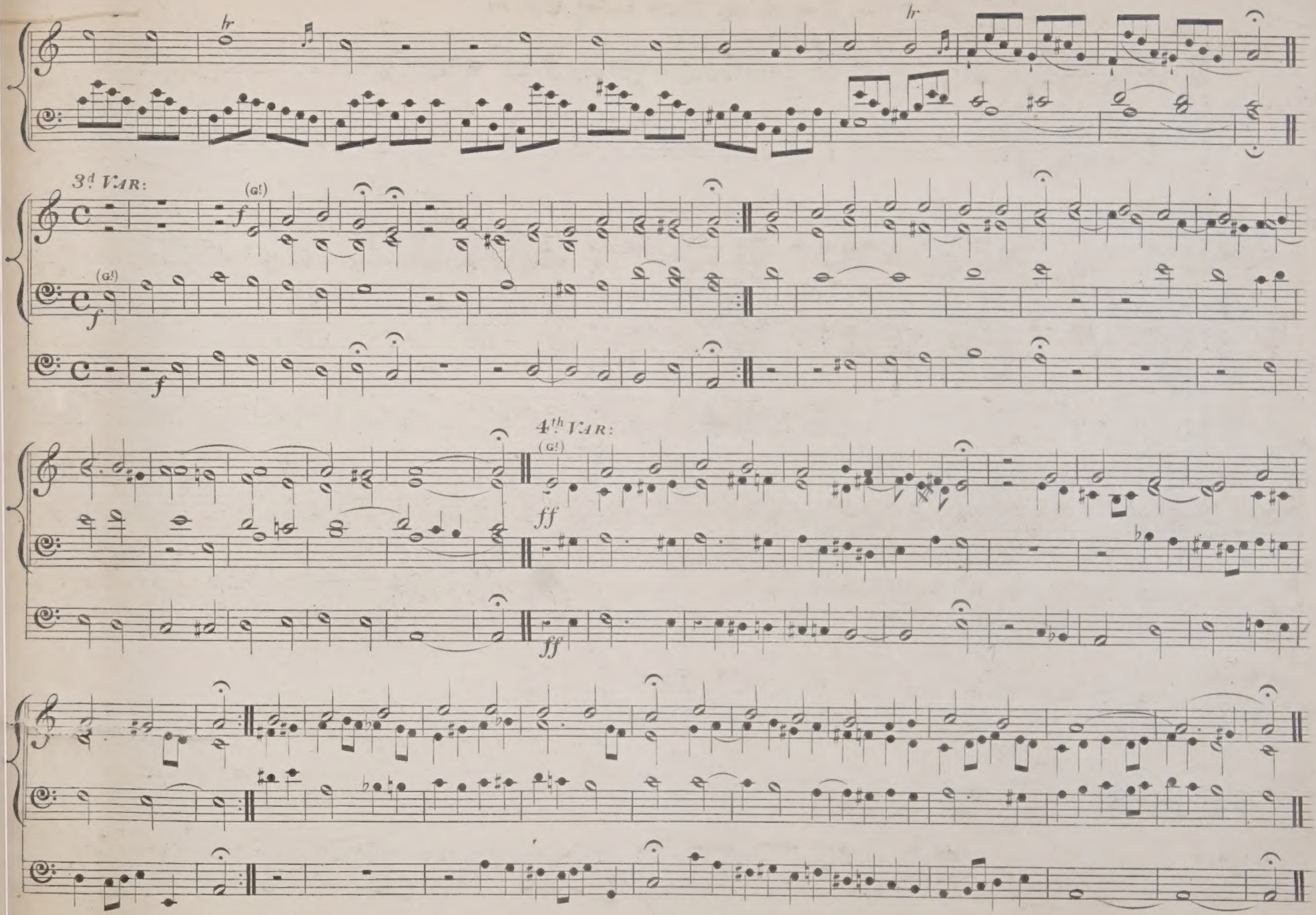
CHORALE. "Wer nur den lieben Gott lässt walten."

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hr
3d VAR:
(G!)
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(G!)
f
f
4th VAR:
(G!)
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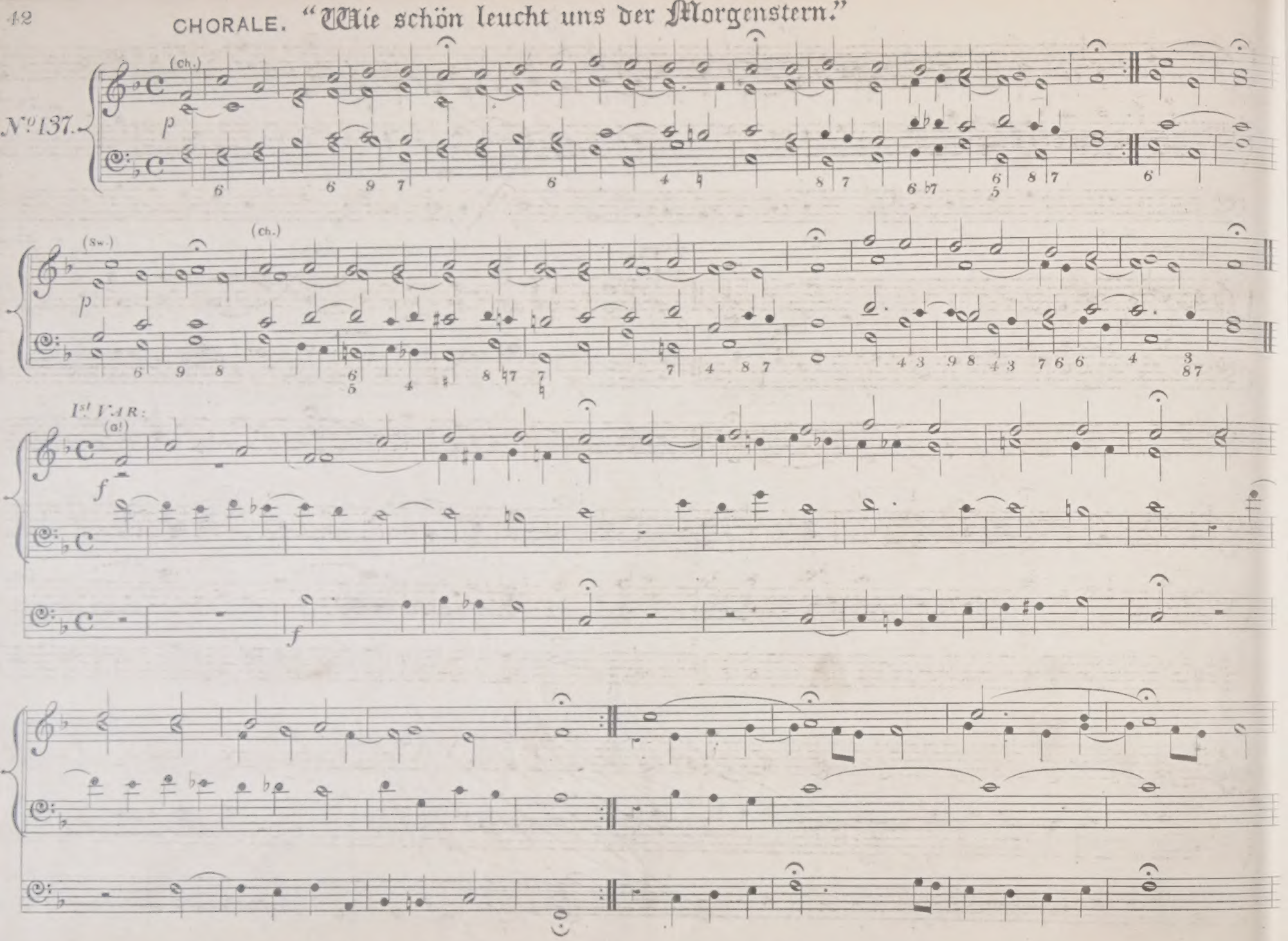
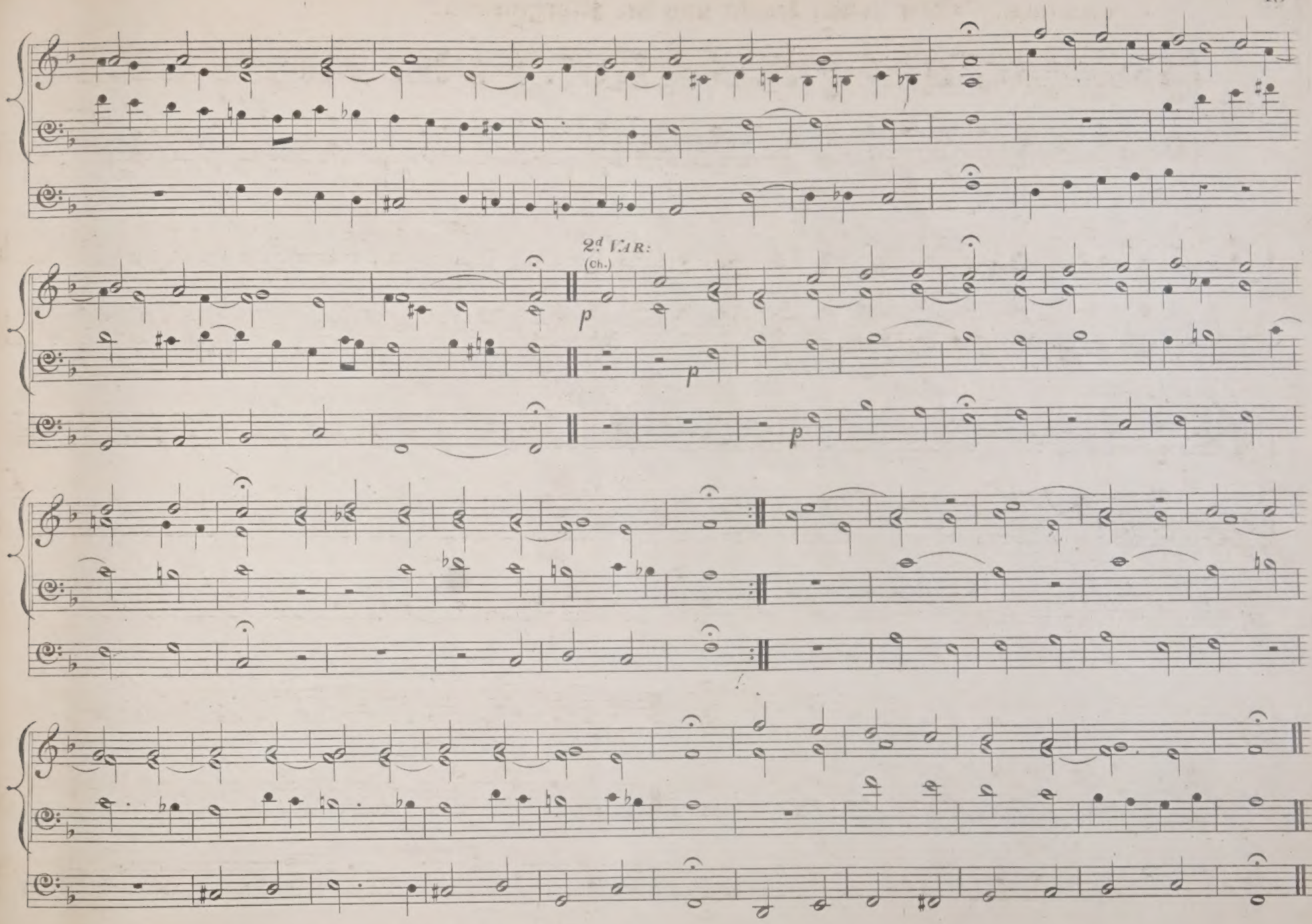
CHORALE. "Wie schön leucht uns der Morgenstern."

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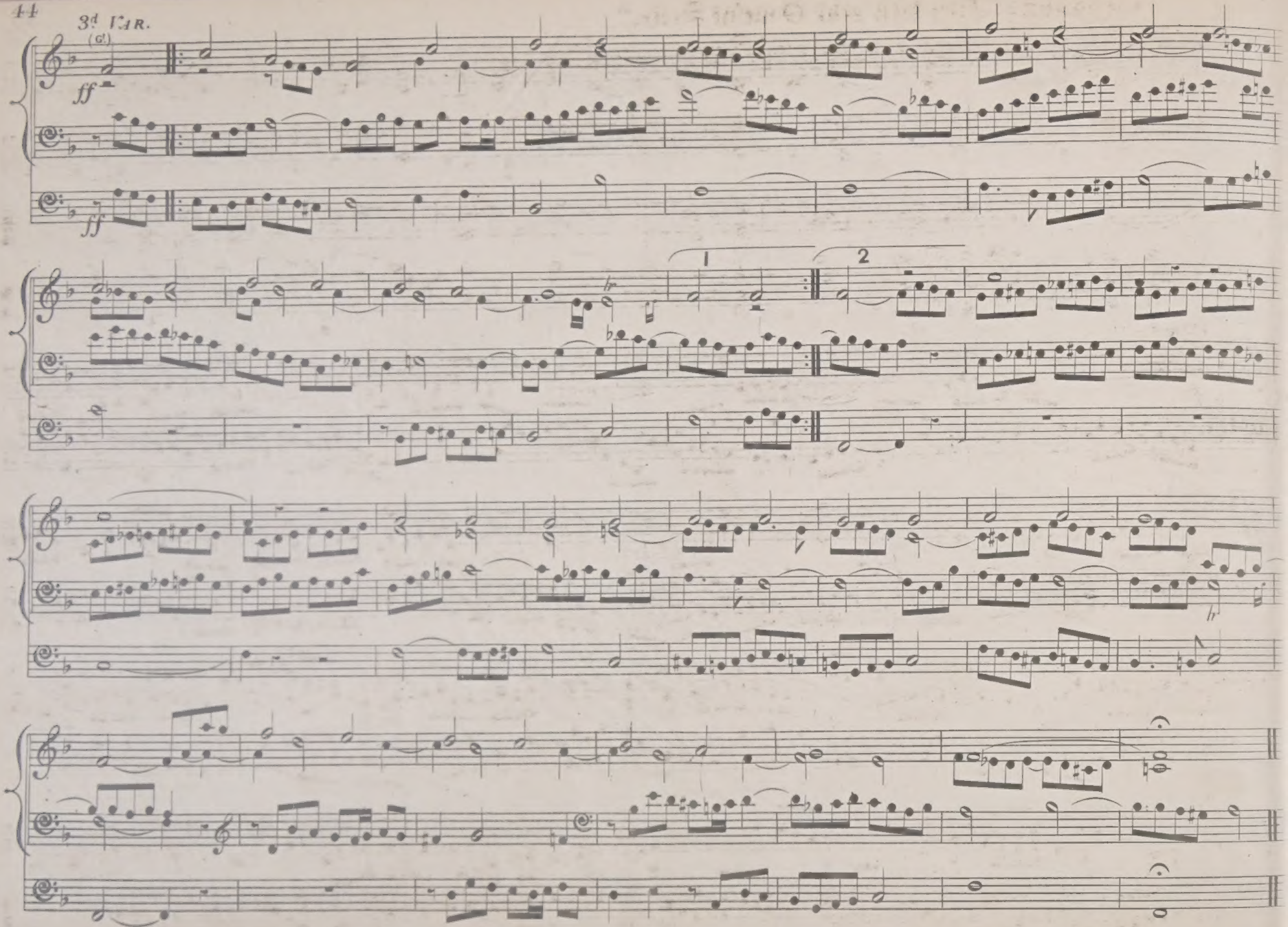
3d VAR.
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ff
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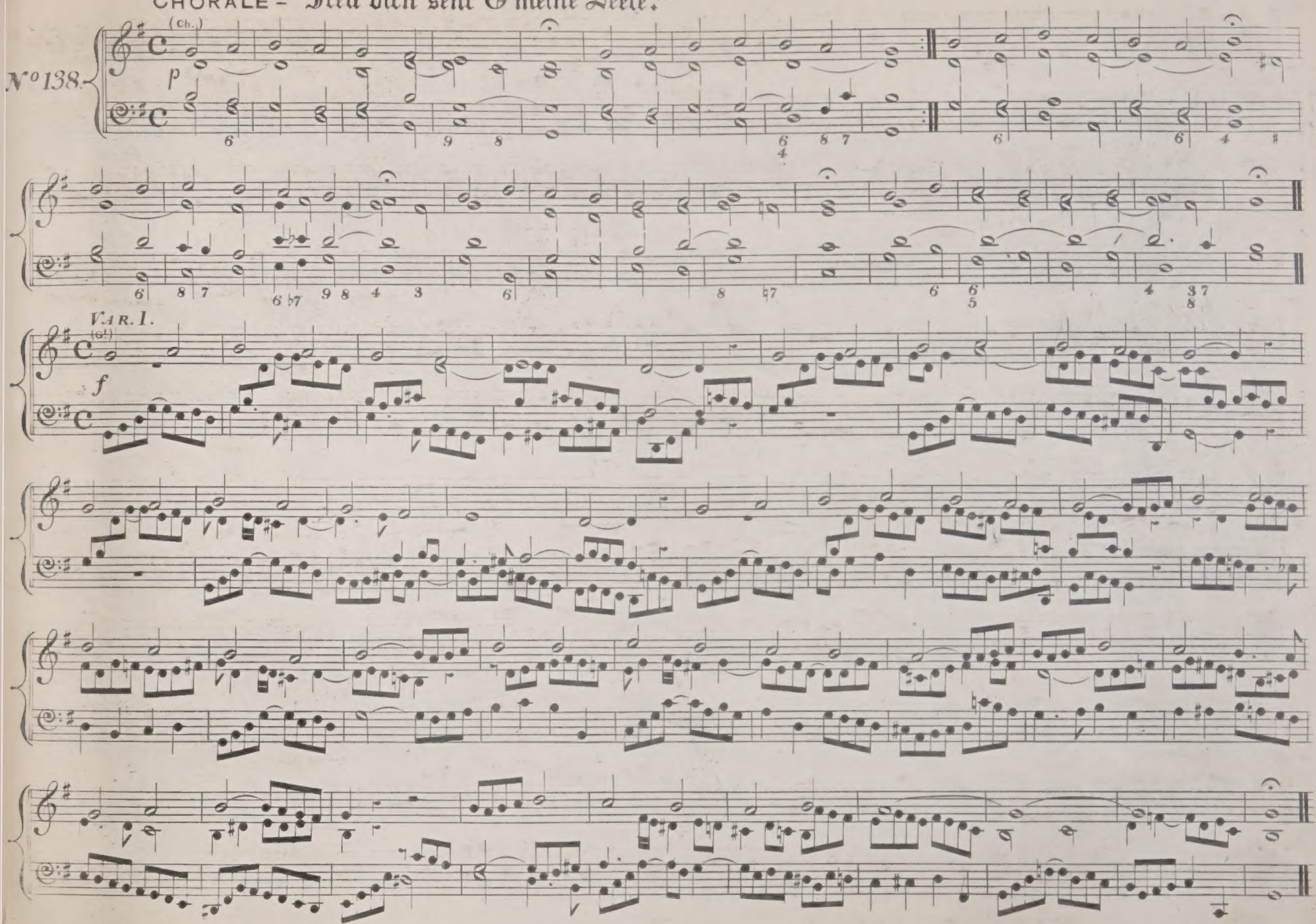
CHORALE – "Freu dich sehr O meine Seele."



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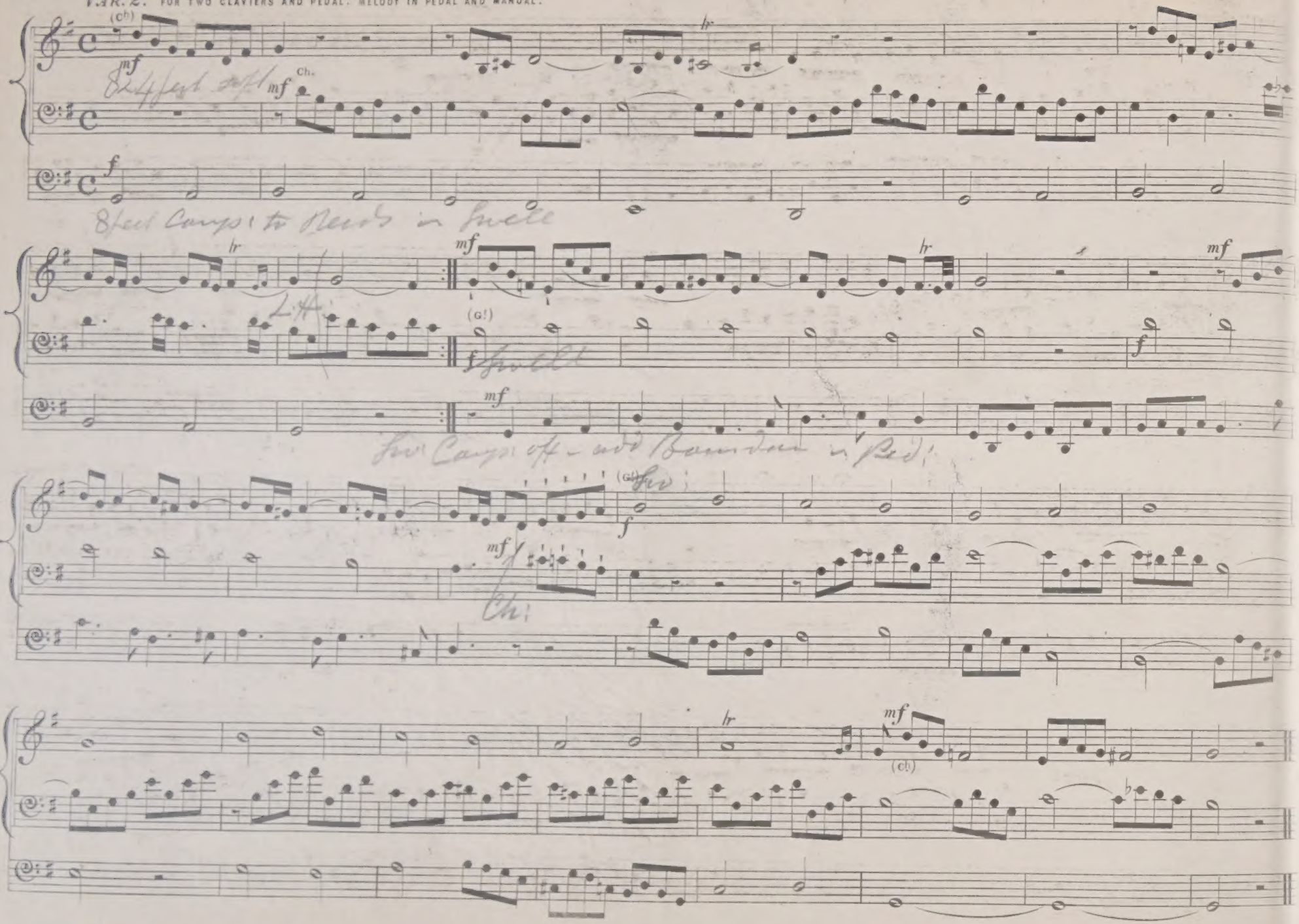

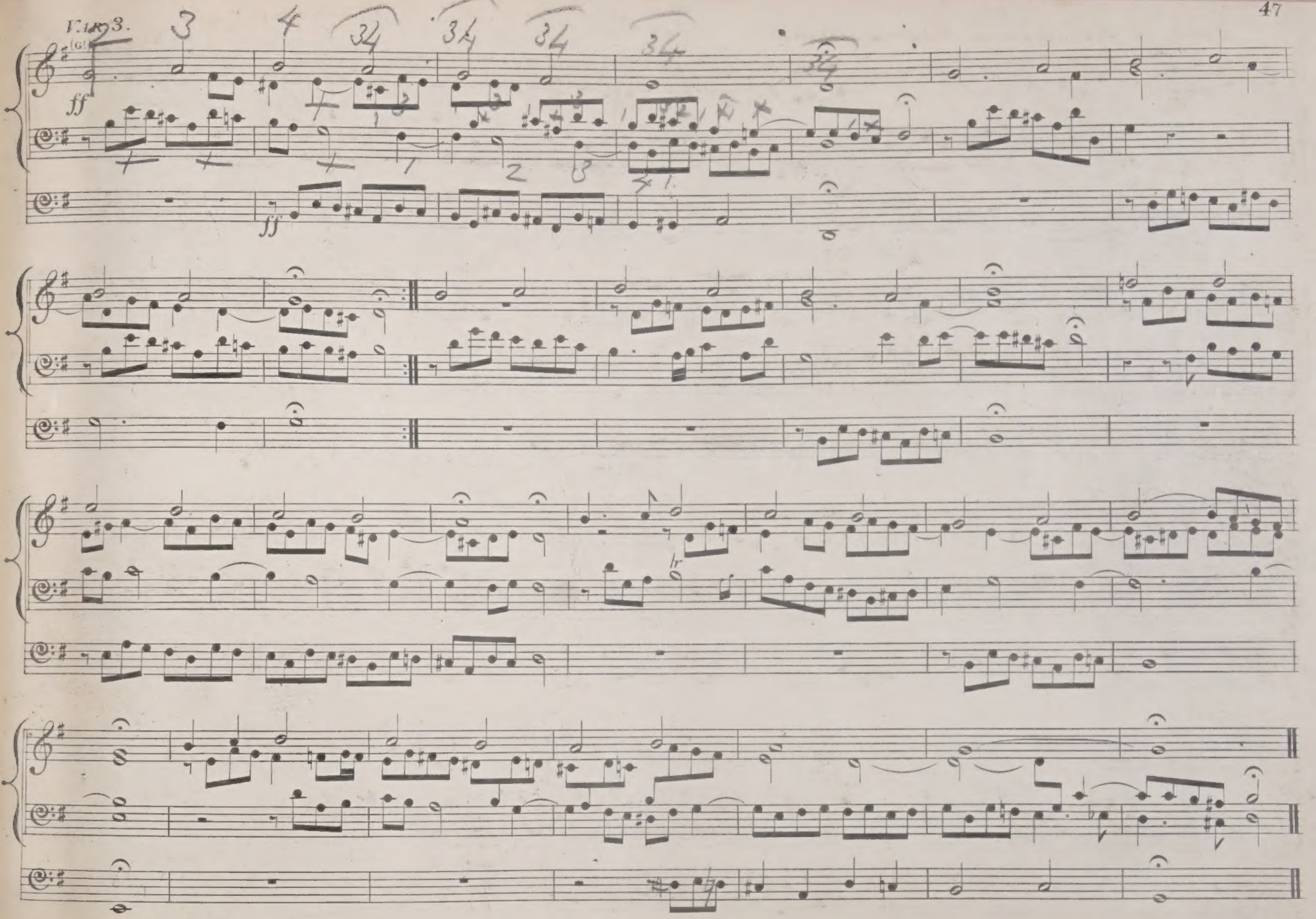
V.1 & 3.
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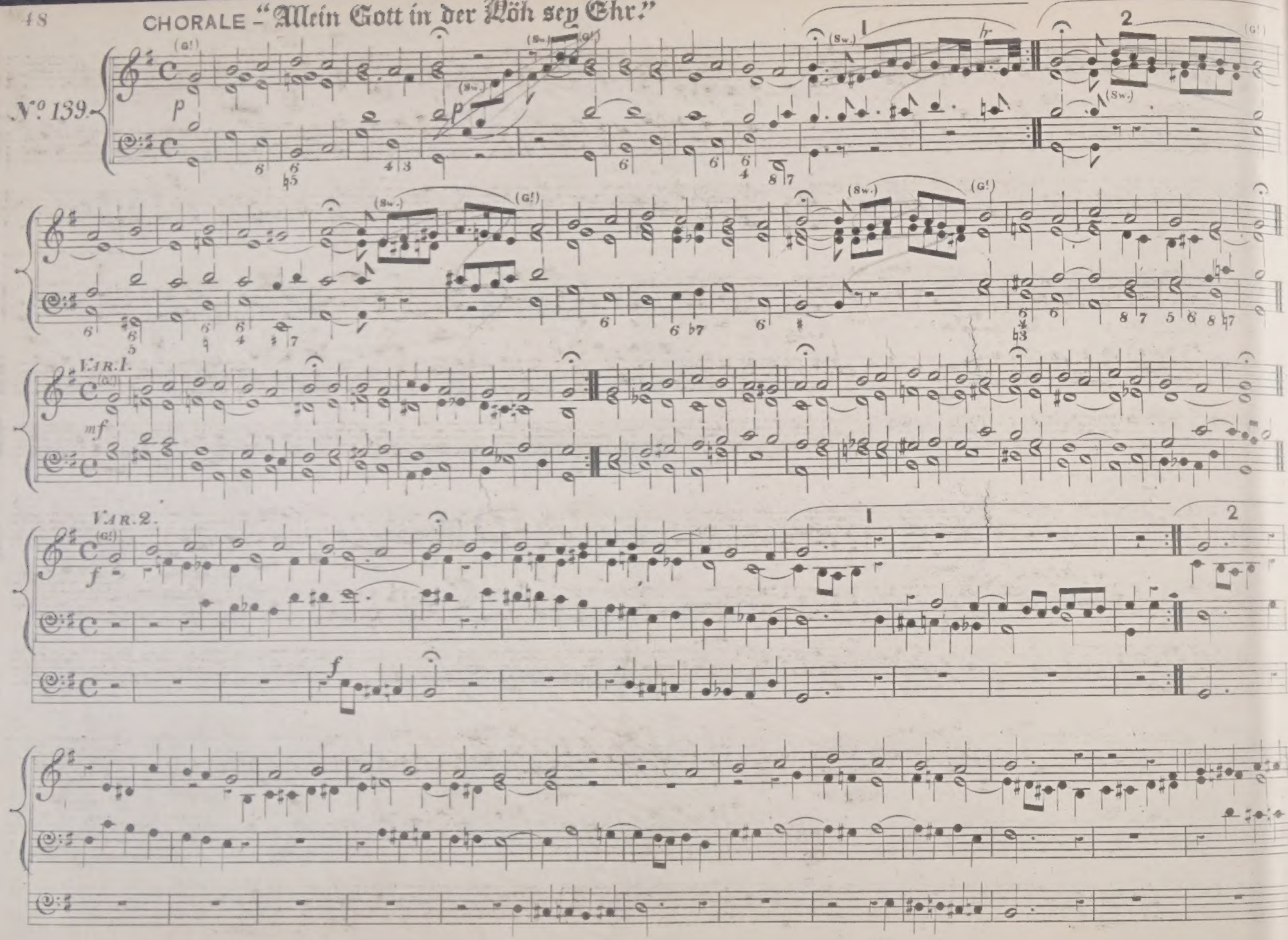
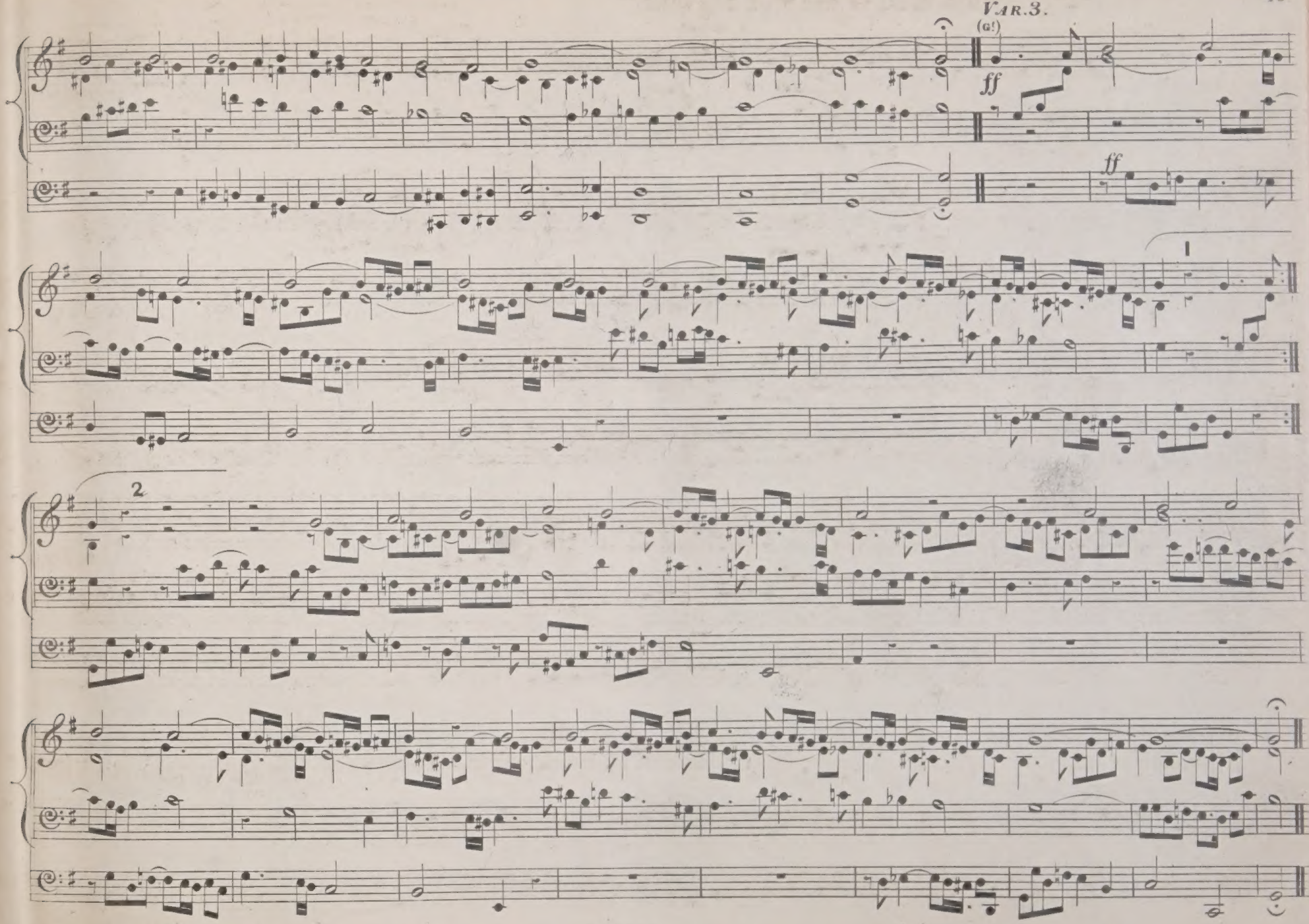
CHORALE – "Allein Gott in der Höh sey Ehr."




VAR. 3.
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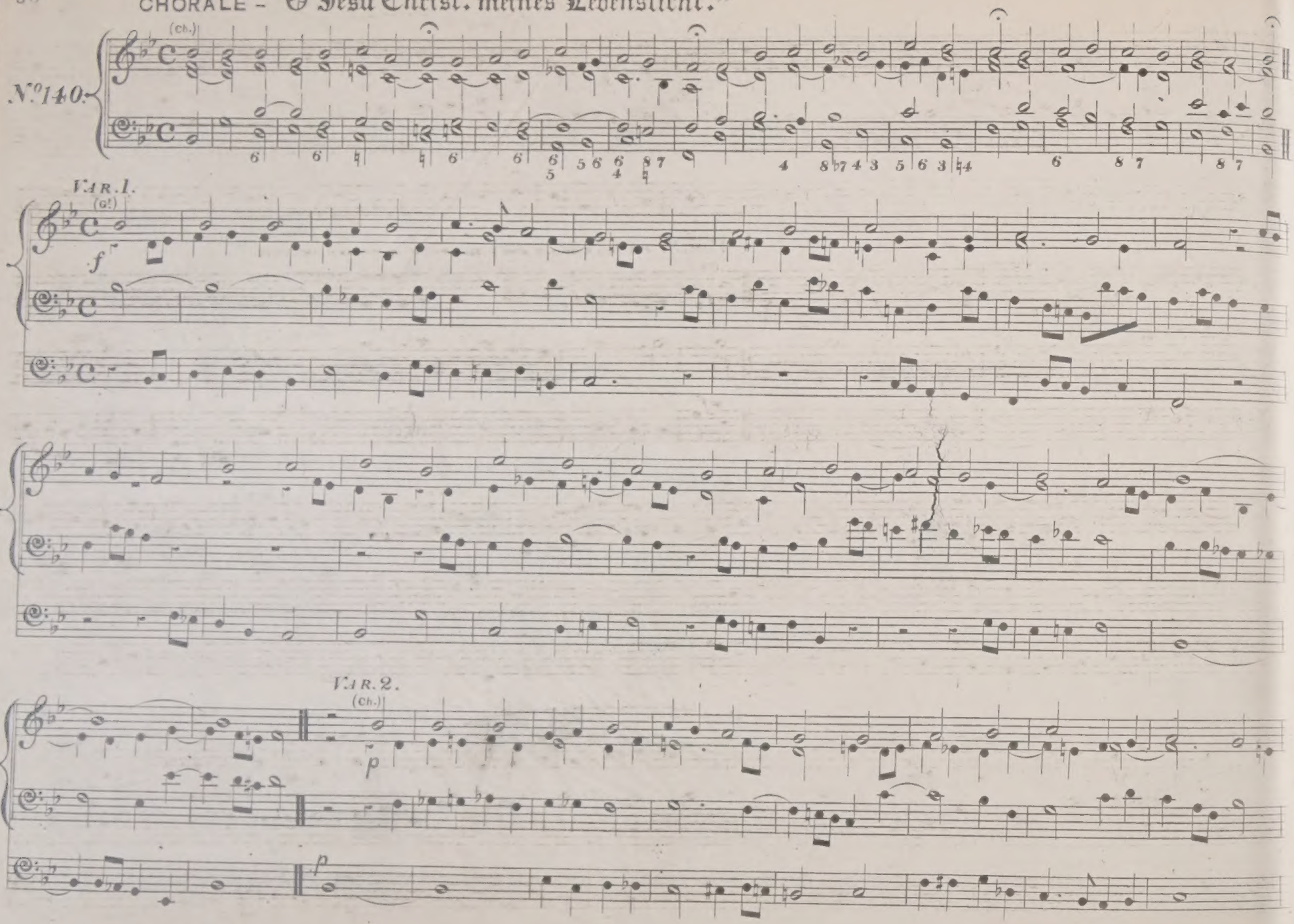
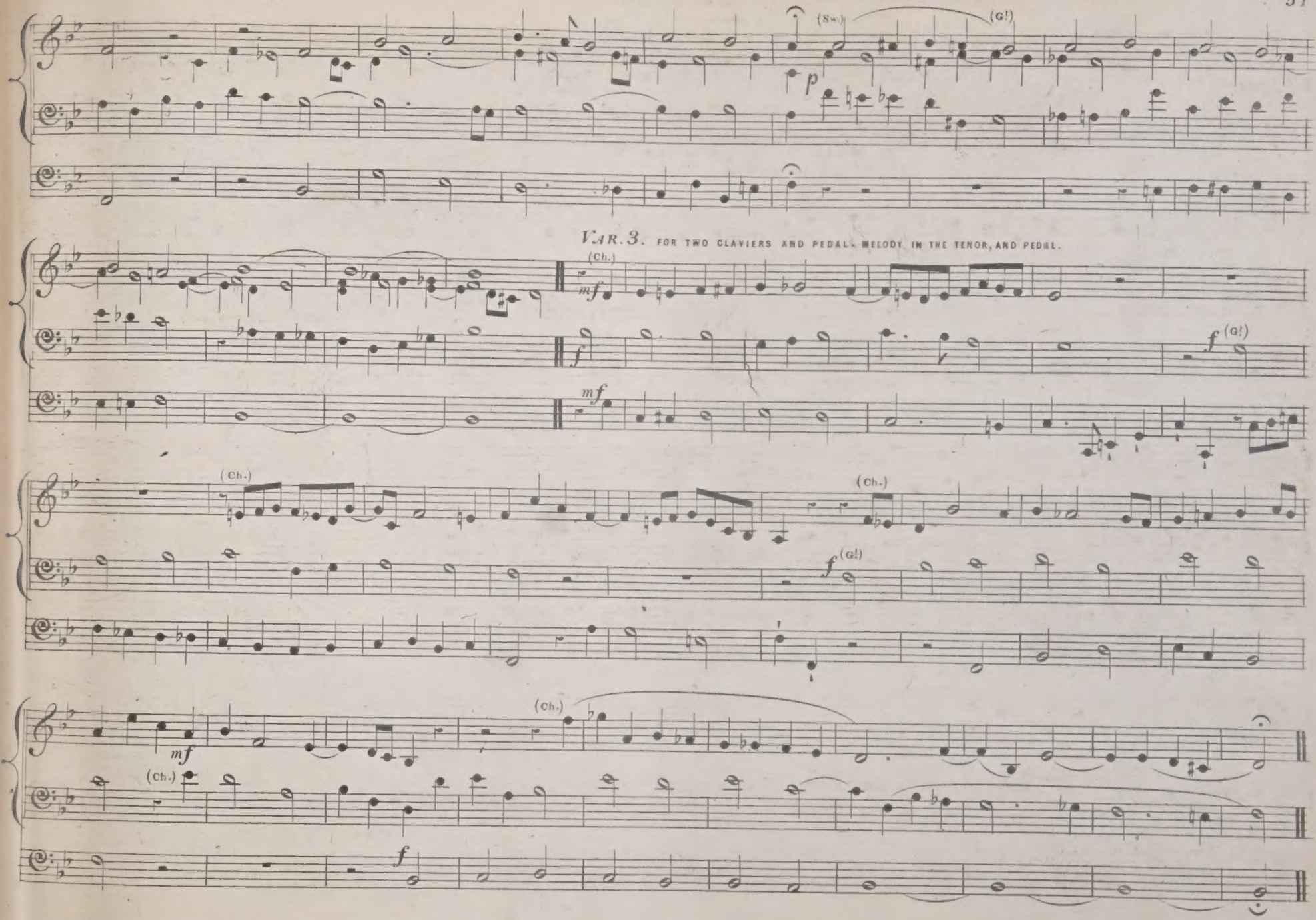
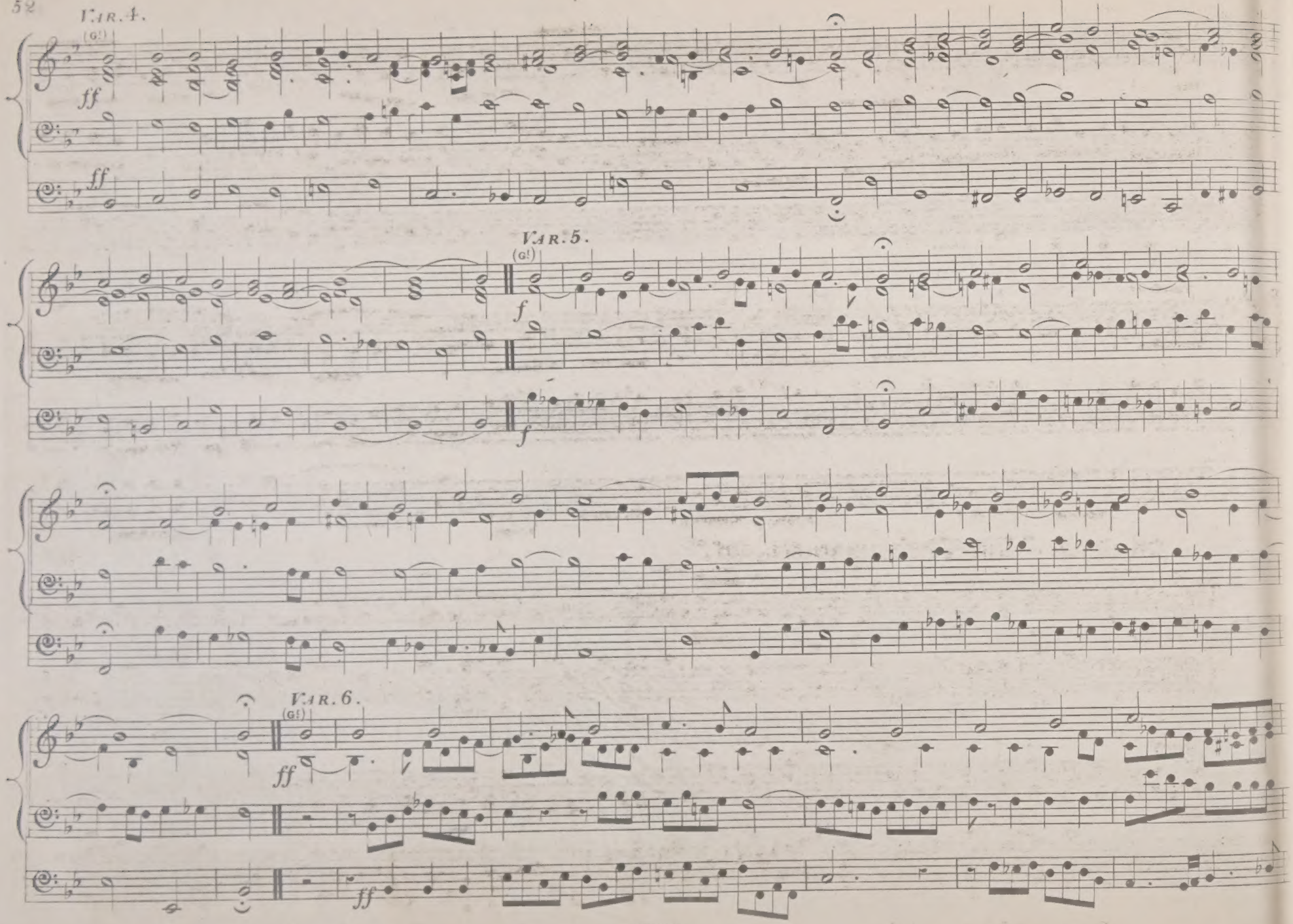
2

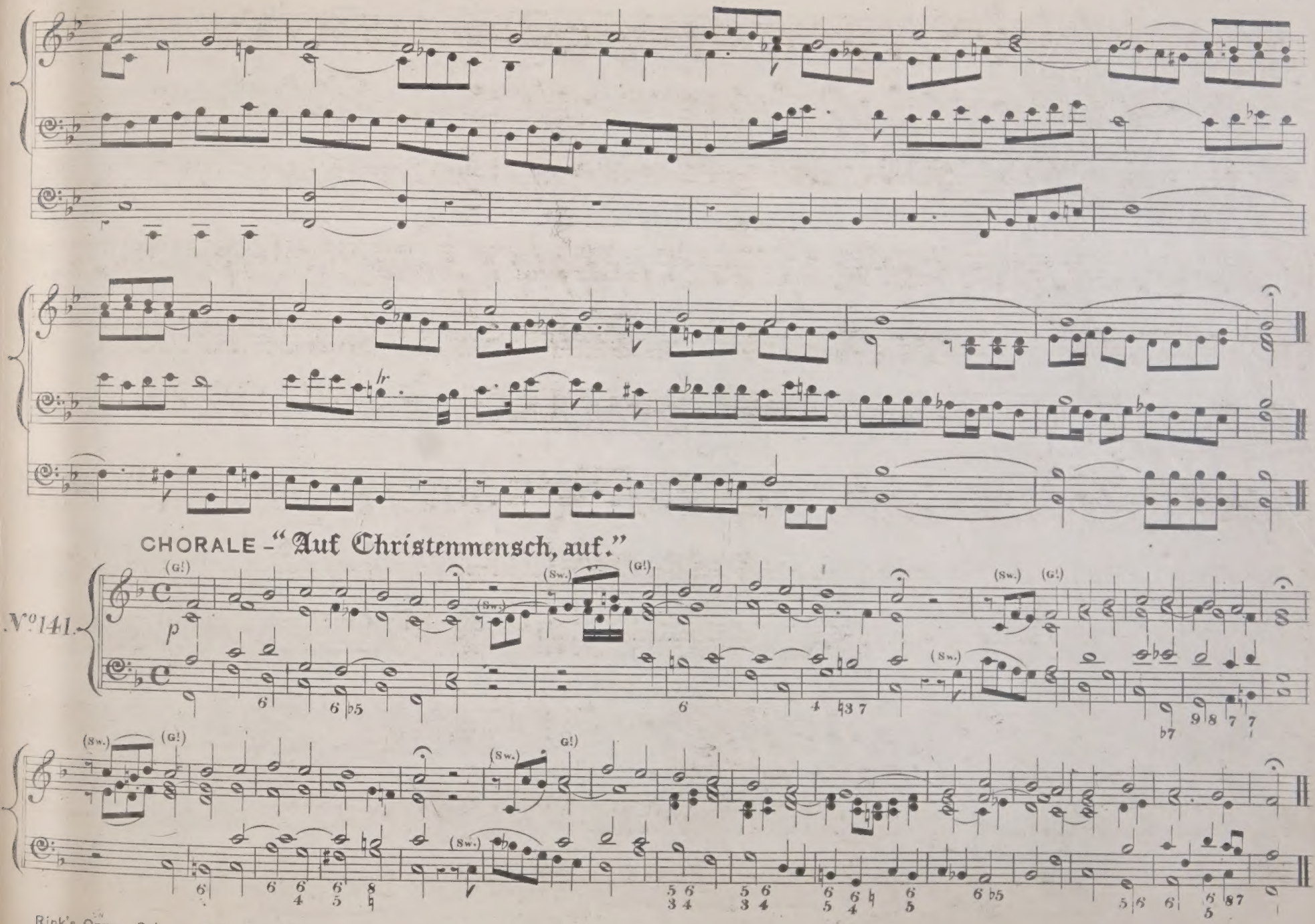
CHORALE – "O Jesu Christ, meines Lebenslicht."

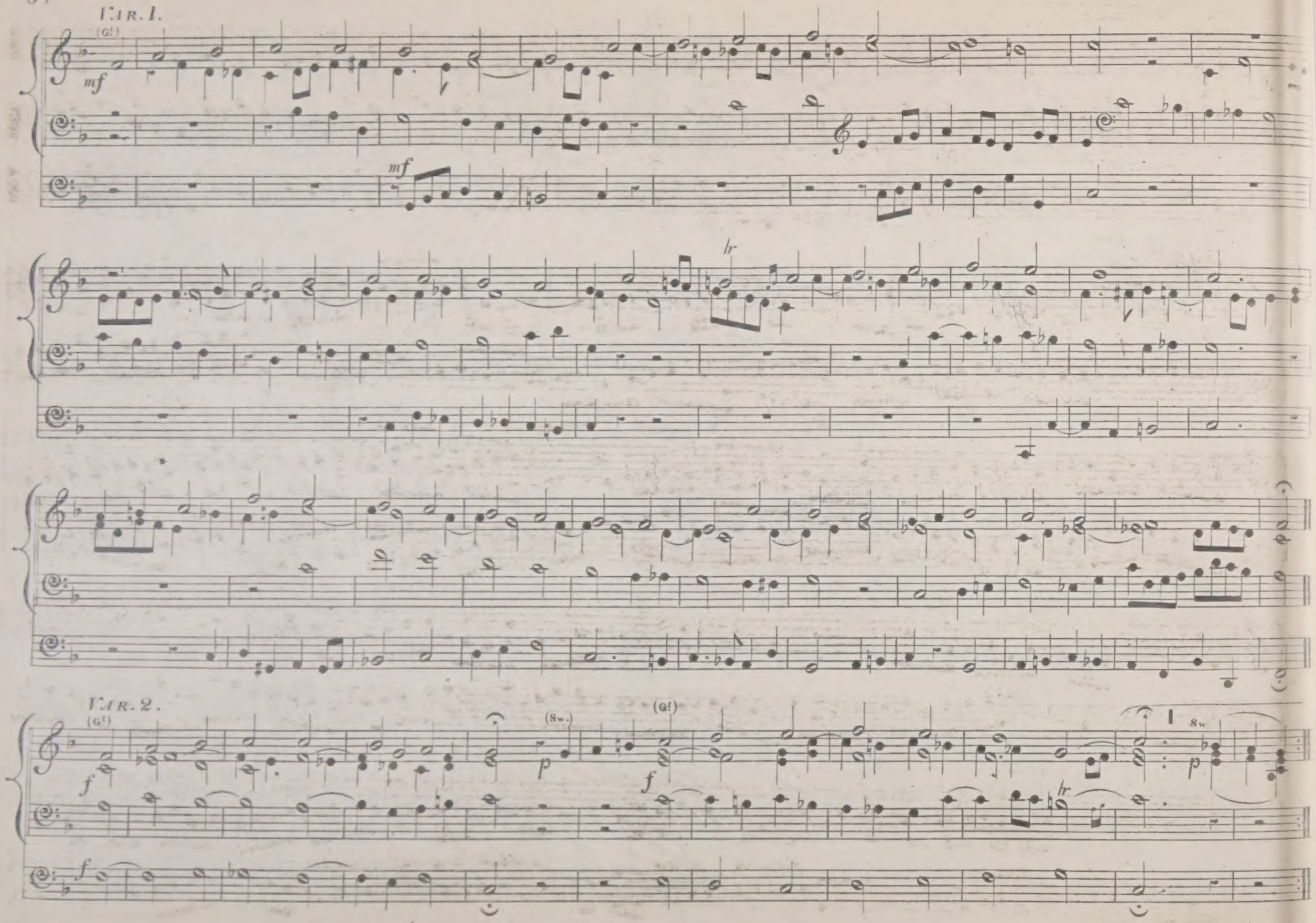
No. 140.




(Sw.)
(G!)
p
VAR. 3. FOR TWO CLAVIERS AND PEDAL. MELODY IN THE TENOR, AND PEDAL.
(Ch.)
mf
f
(G!)
(Ch.)
(Ch.)
f
(G!)
(Ch.)
mf
(Ch.)
f


Var. 4.
(G!)
ff
ff
Var. 5.
(G!)
f
f
Var. 6.
(G!)
ff
ff


CHORALE – "Auf Christenmensch, auf."
No 141.


Var. 1.
(G!)
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Var. 2.
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(8w.)
p
(G!)
f
1 8w
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hr
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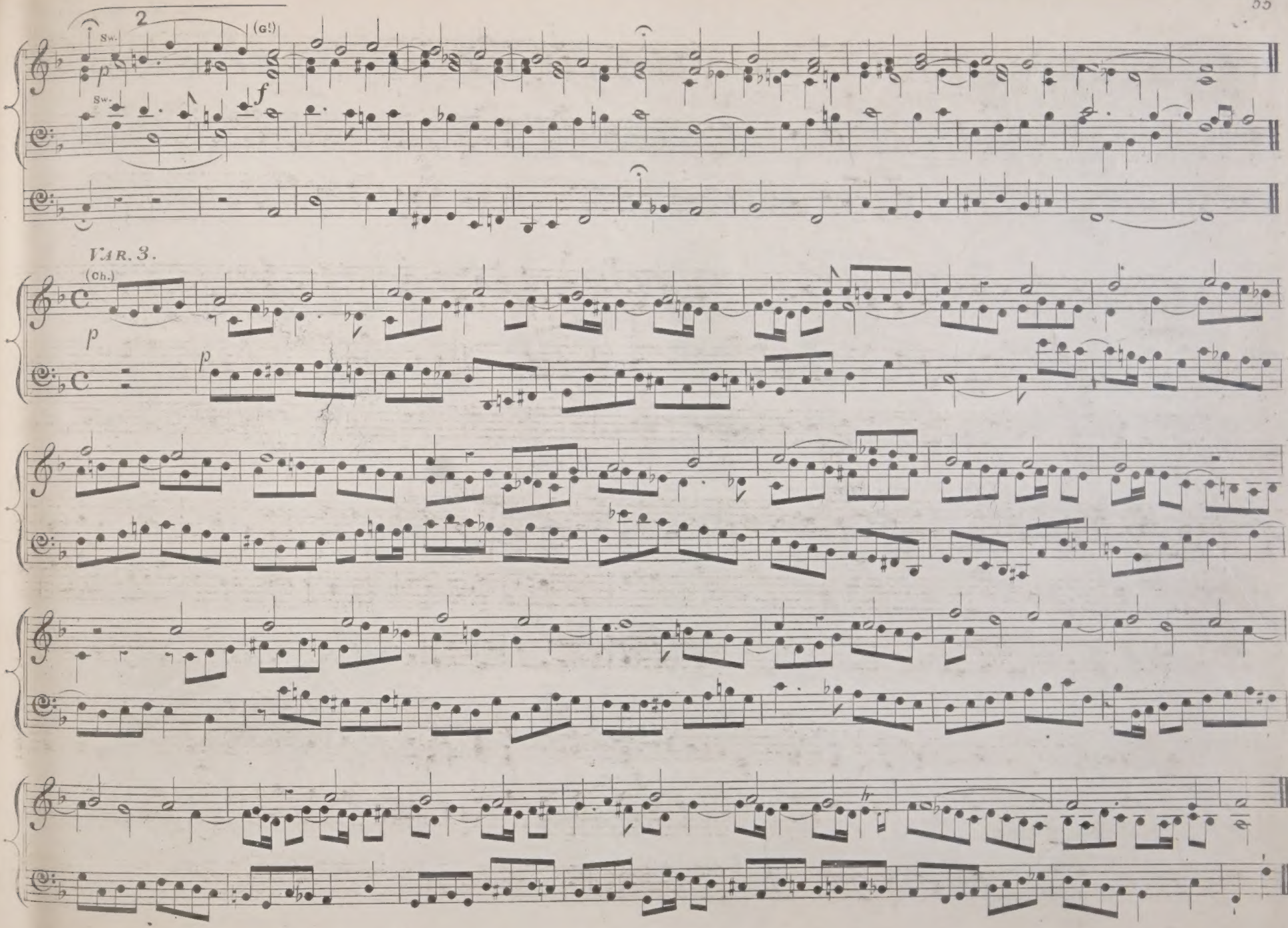
2
Sw.
(G!)
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Sw.
VAR. 3.
(Ch.)
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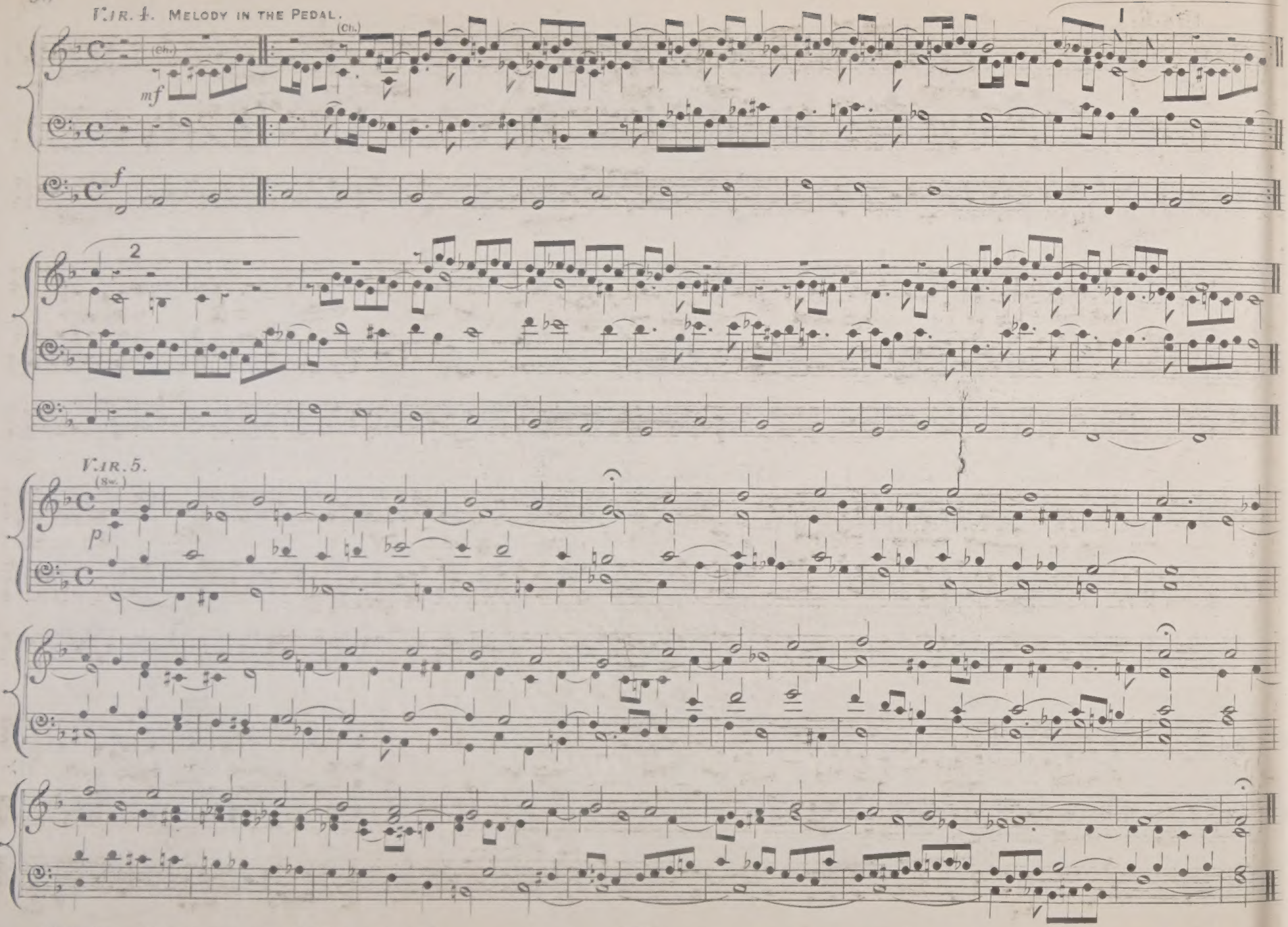
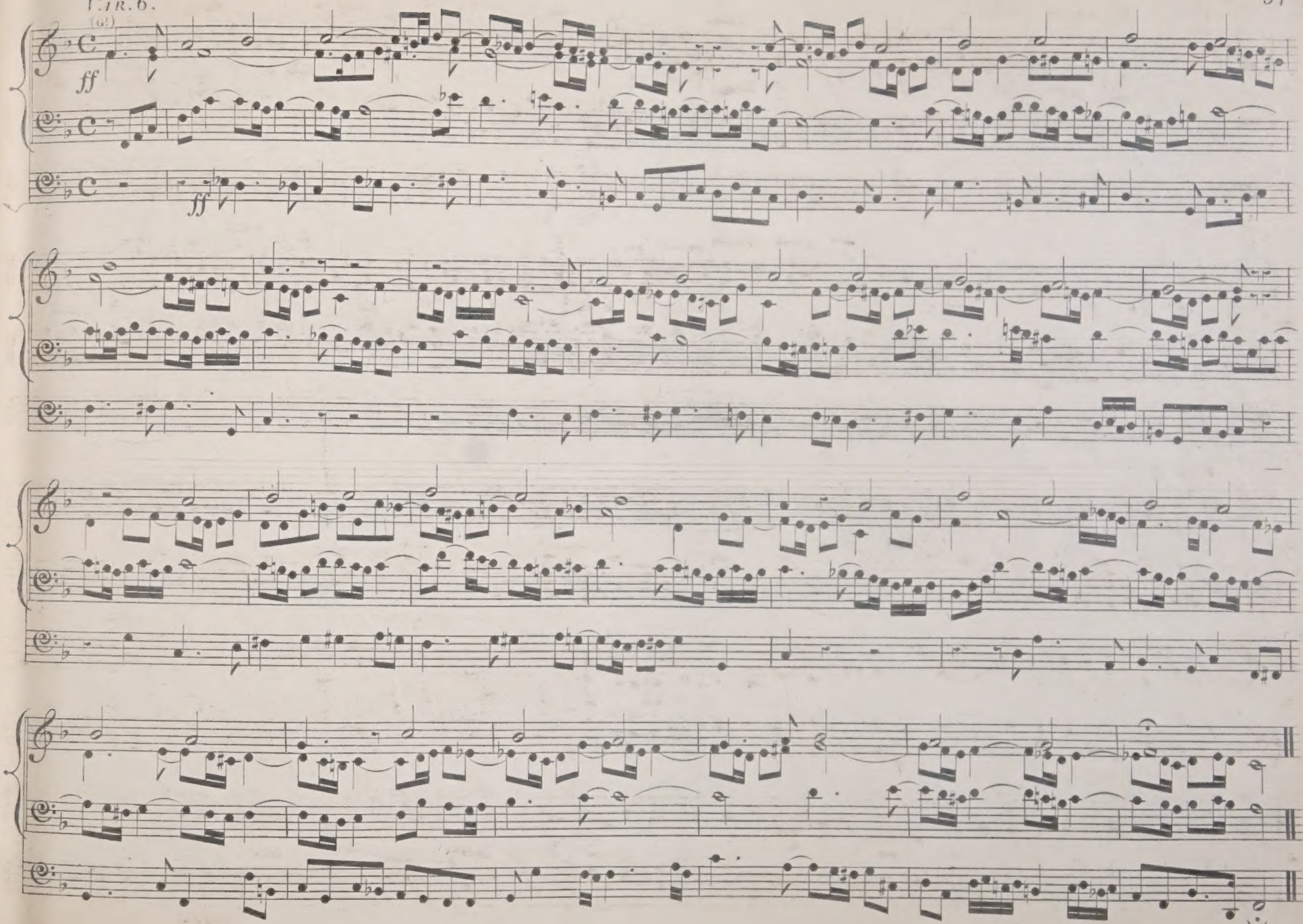
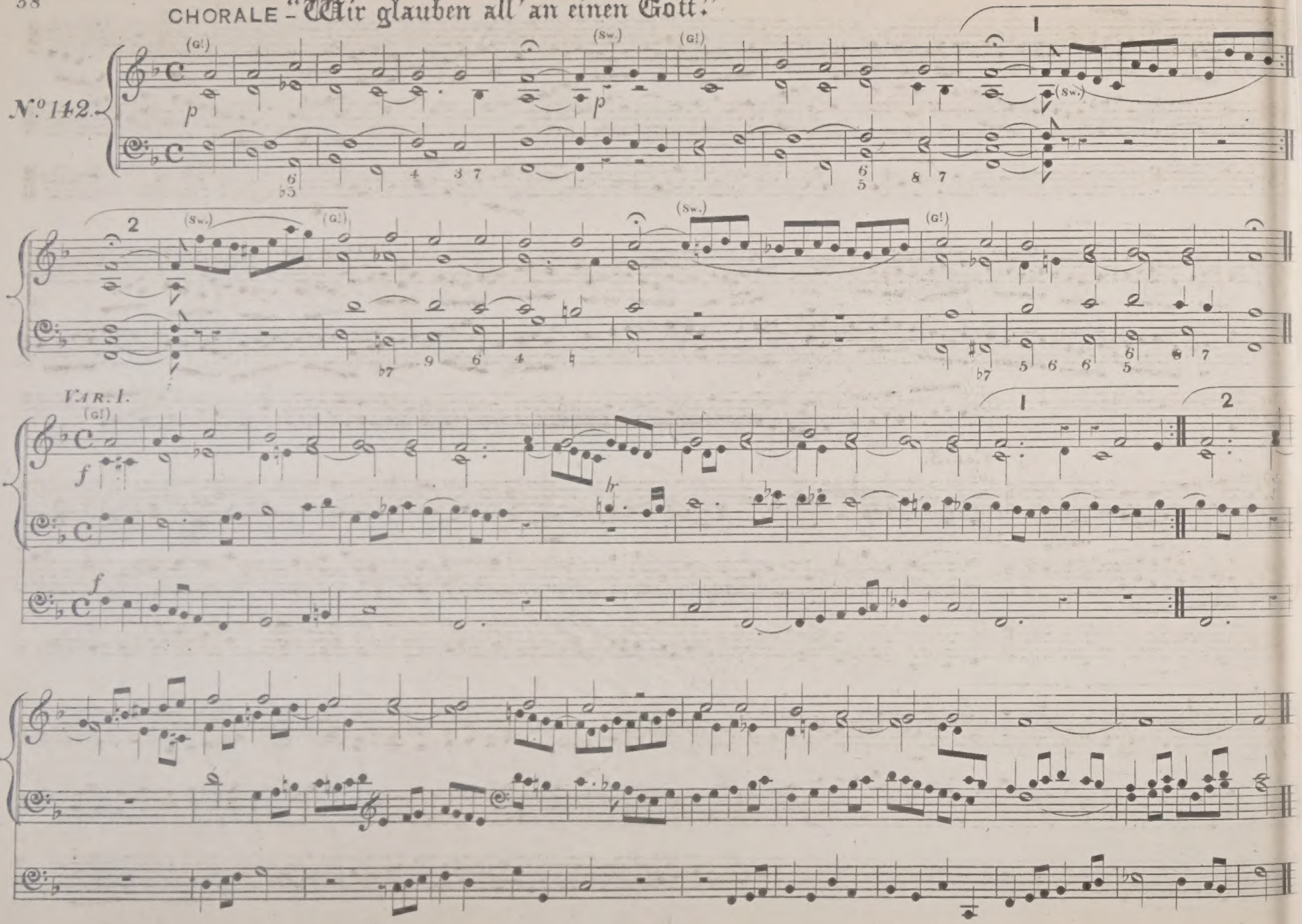
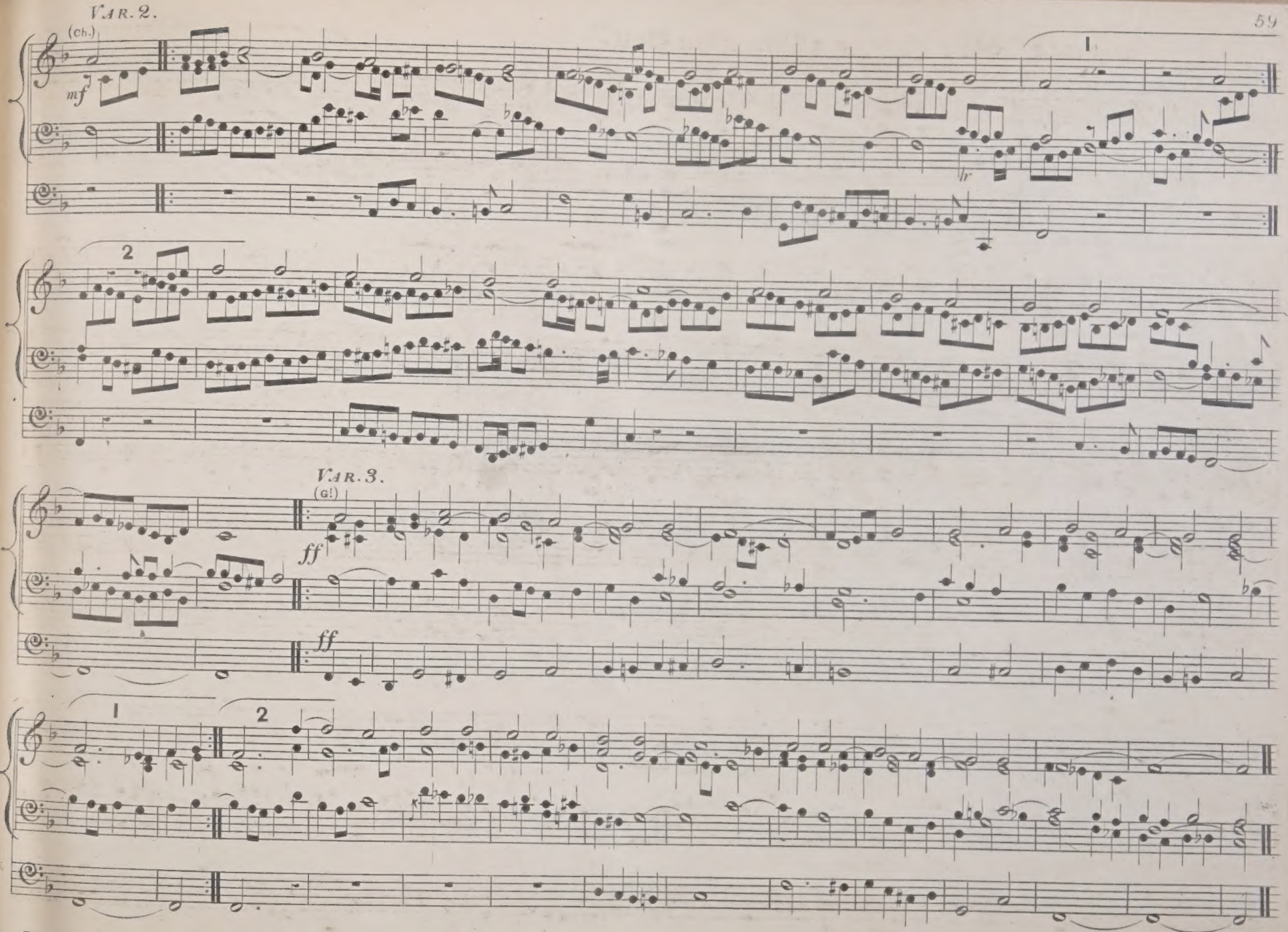
p


Var. 4. Melody in the Pedal.
(Ch.)
(Ch.)
mf
f
2
Var. 5.
(8ve.)
p


(G!)
ff
ff

CHORALE.—"Wir glauben all' an einen Gott."




VAR. 2.
(ch.)
mf
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2
VAR. 3.
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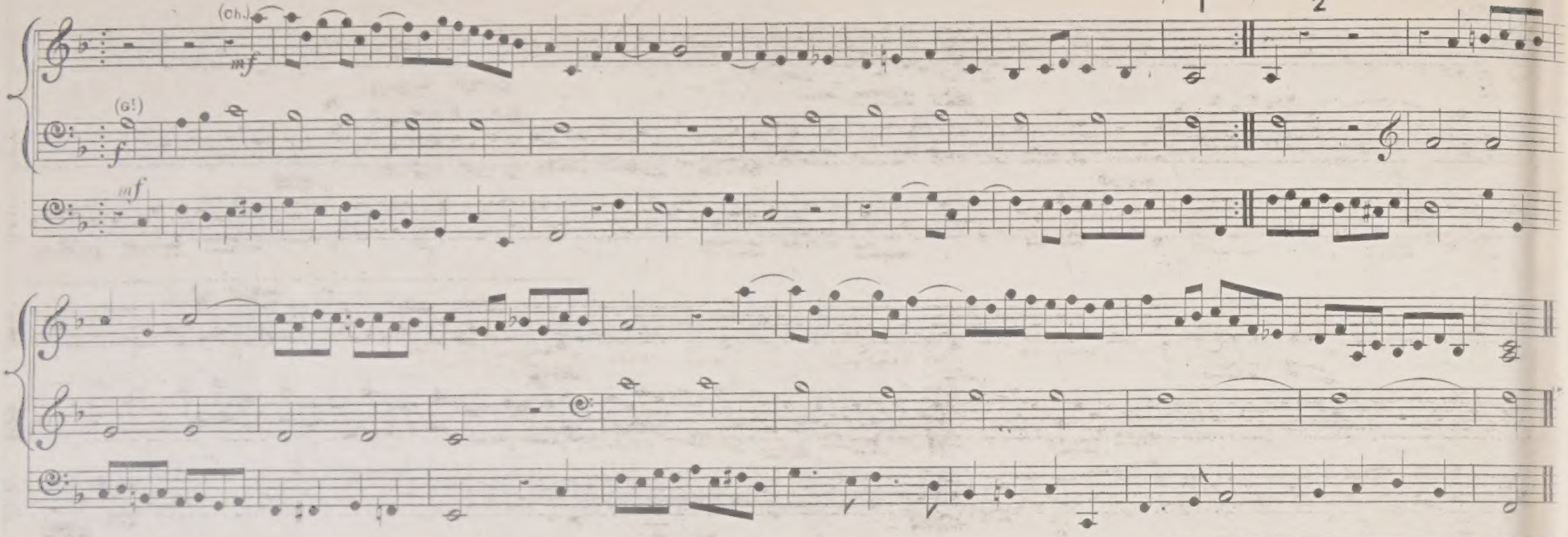
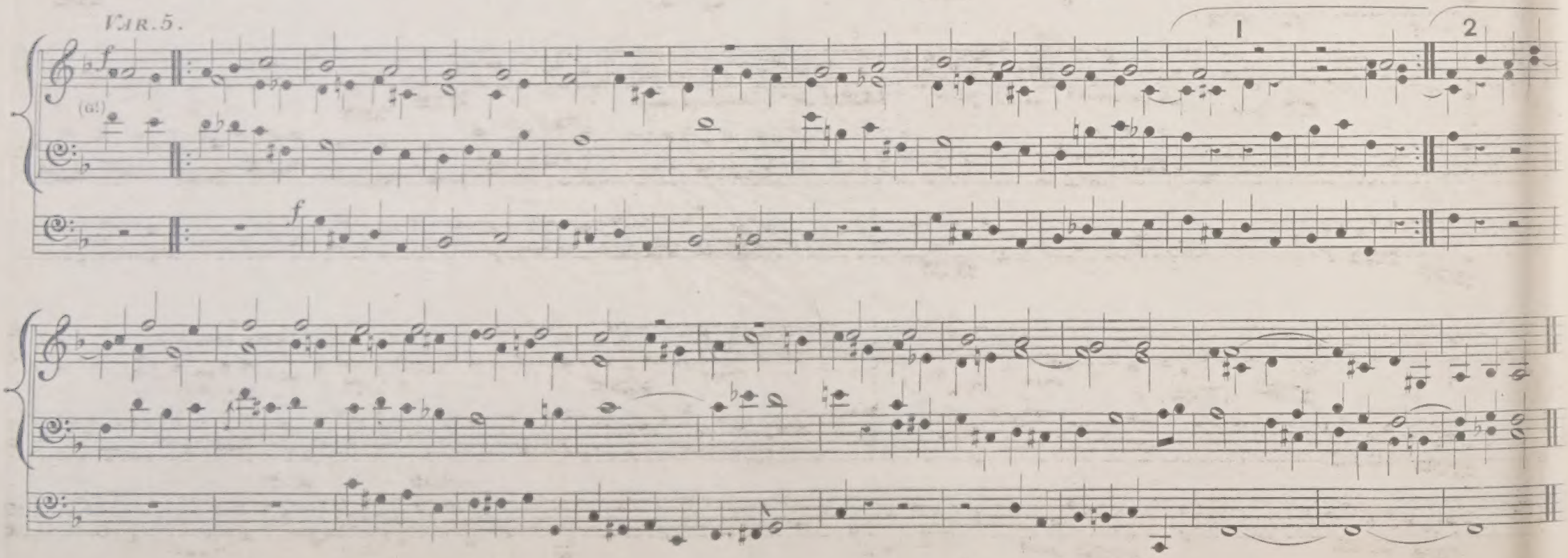
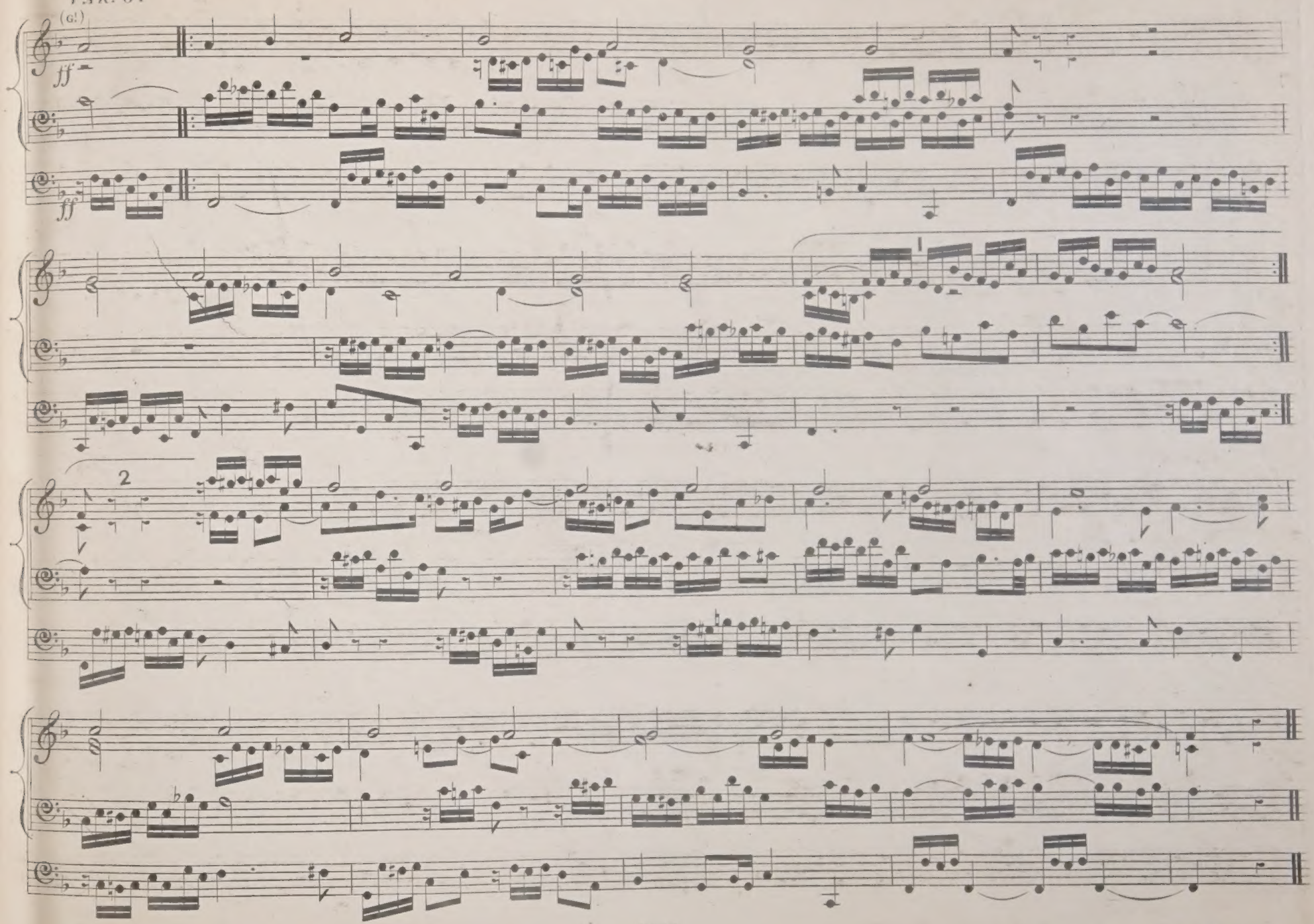
VAR. 4. FOR TWO CLAVIERS AND PEDAL. MELODY IN THE TENOR.

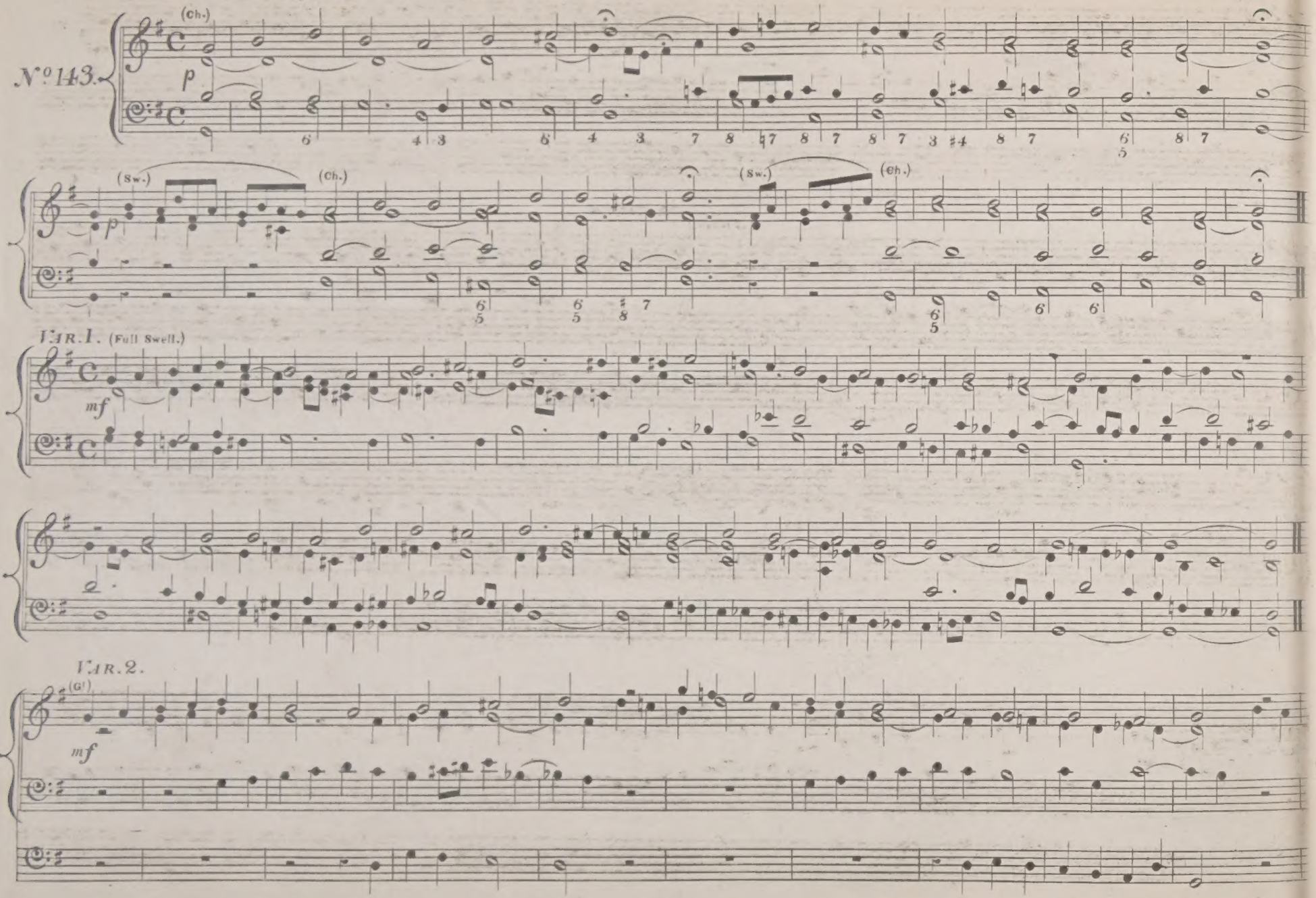


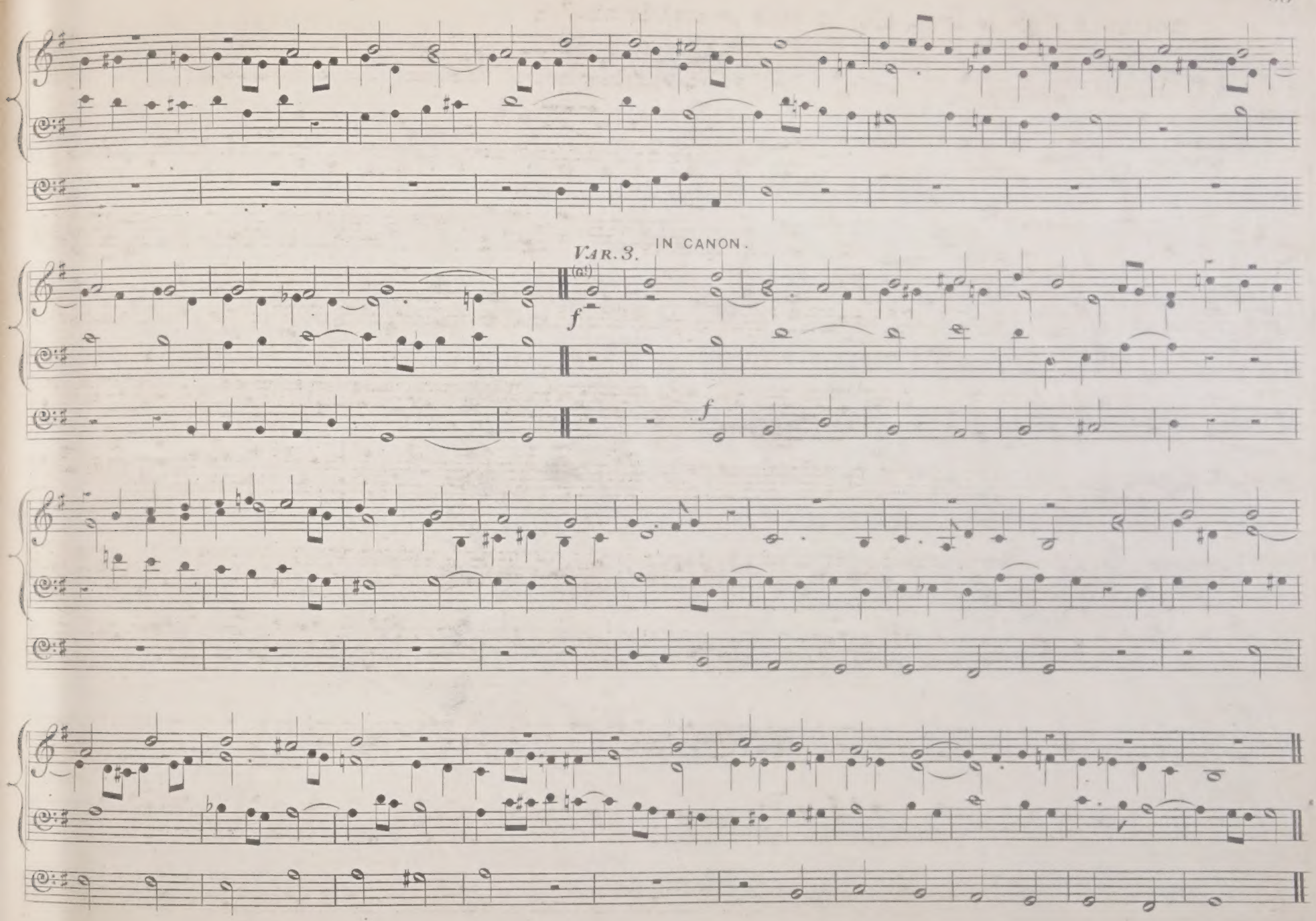
VAR. 5.



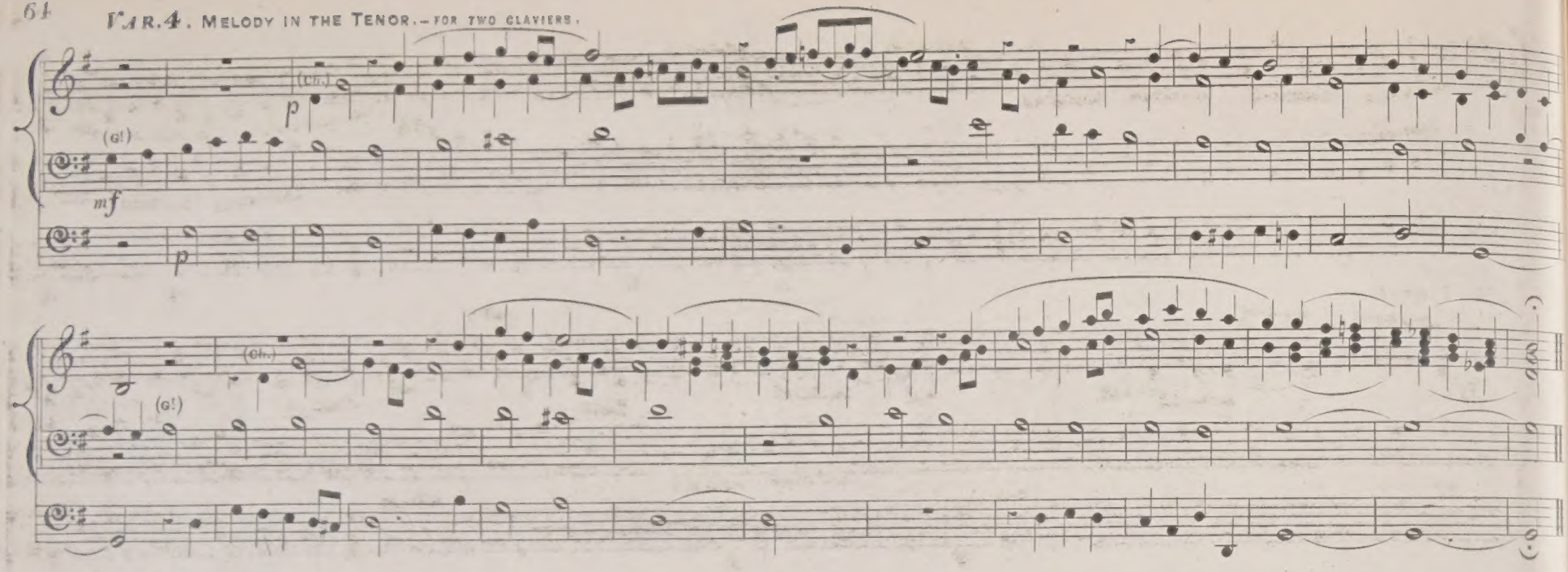

(G!)
ff
ff
2

CHORALE - "Herr Jesu Christ dich zu uns wend."

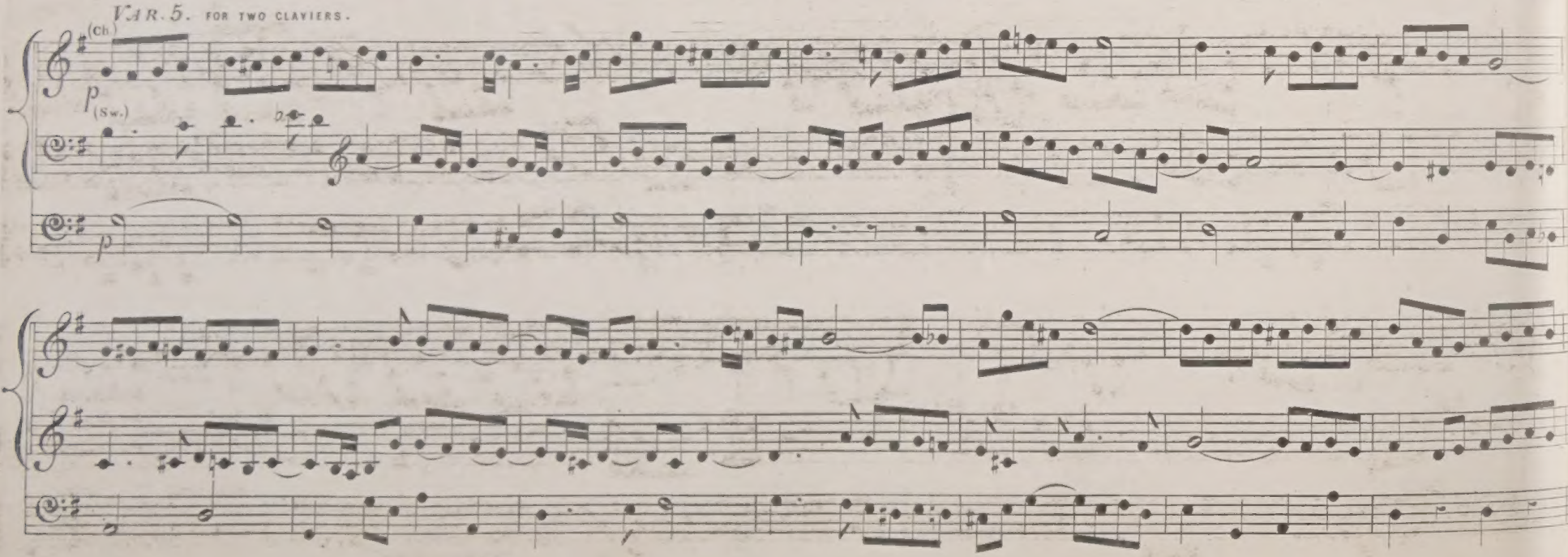


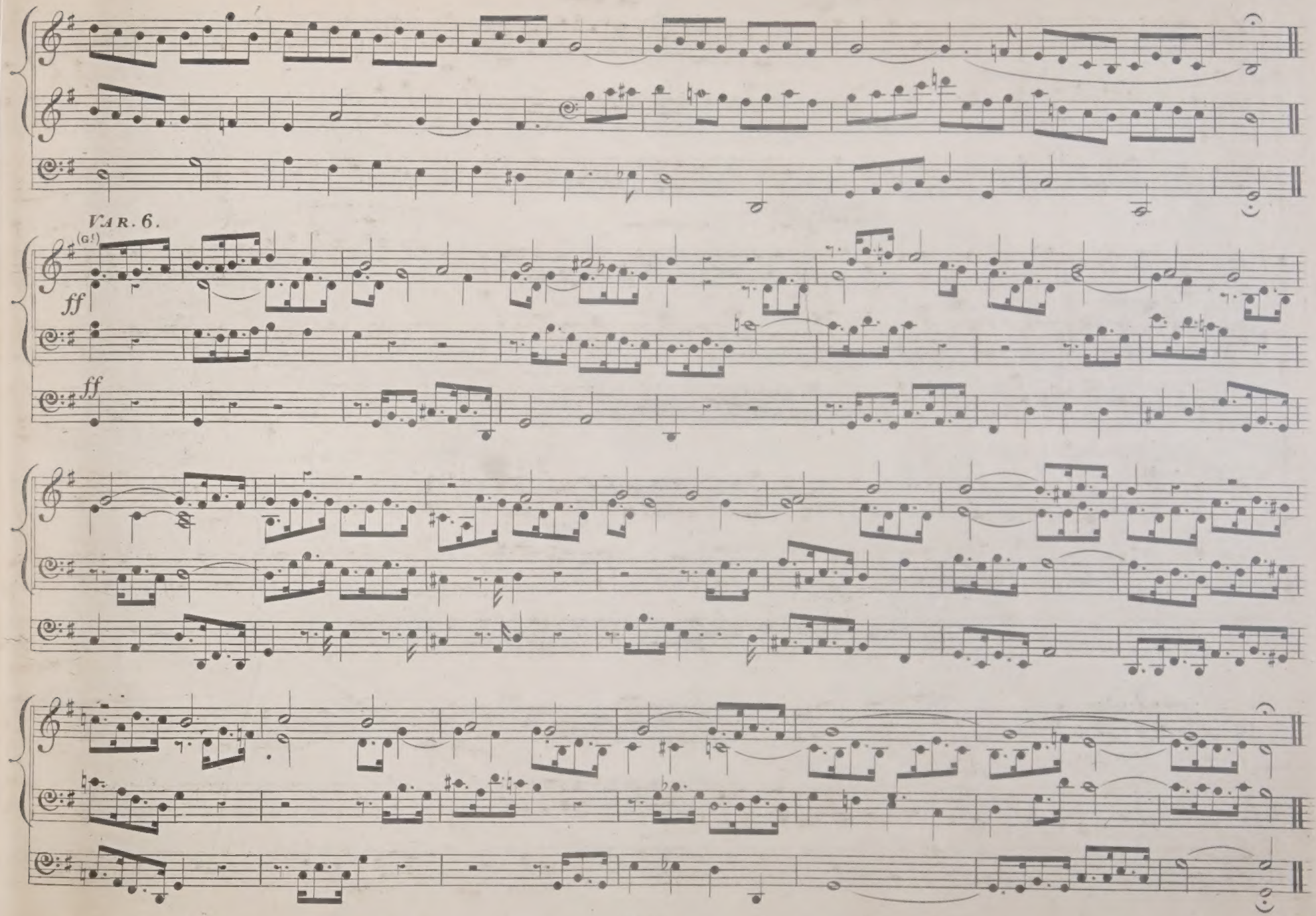

VAR. 3.
IN CANON.
(ad.)
f
f

VAR. 4. MELODY IN THE TENOR. — FOR TWO CLAVIERS.

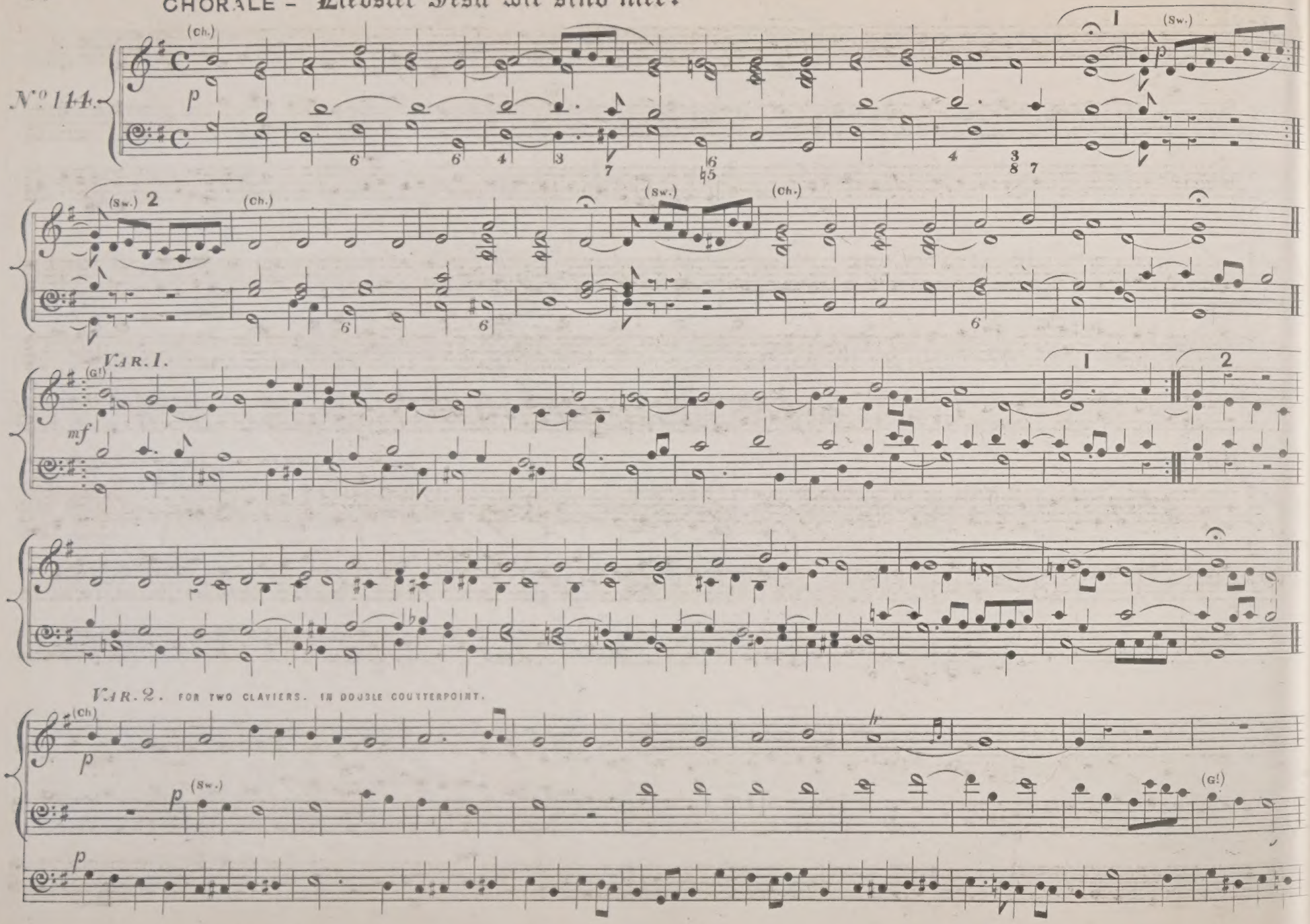


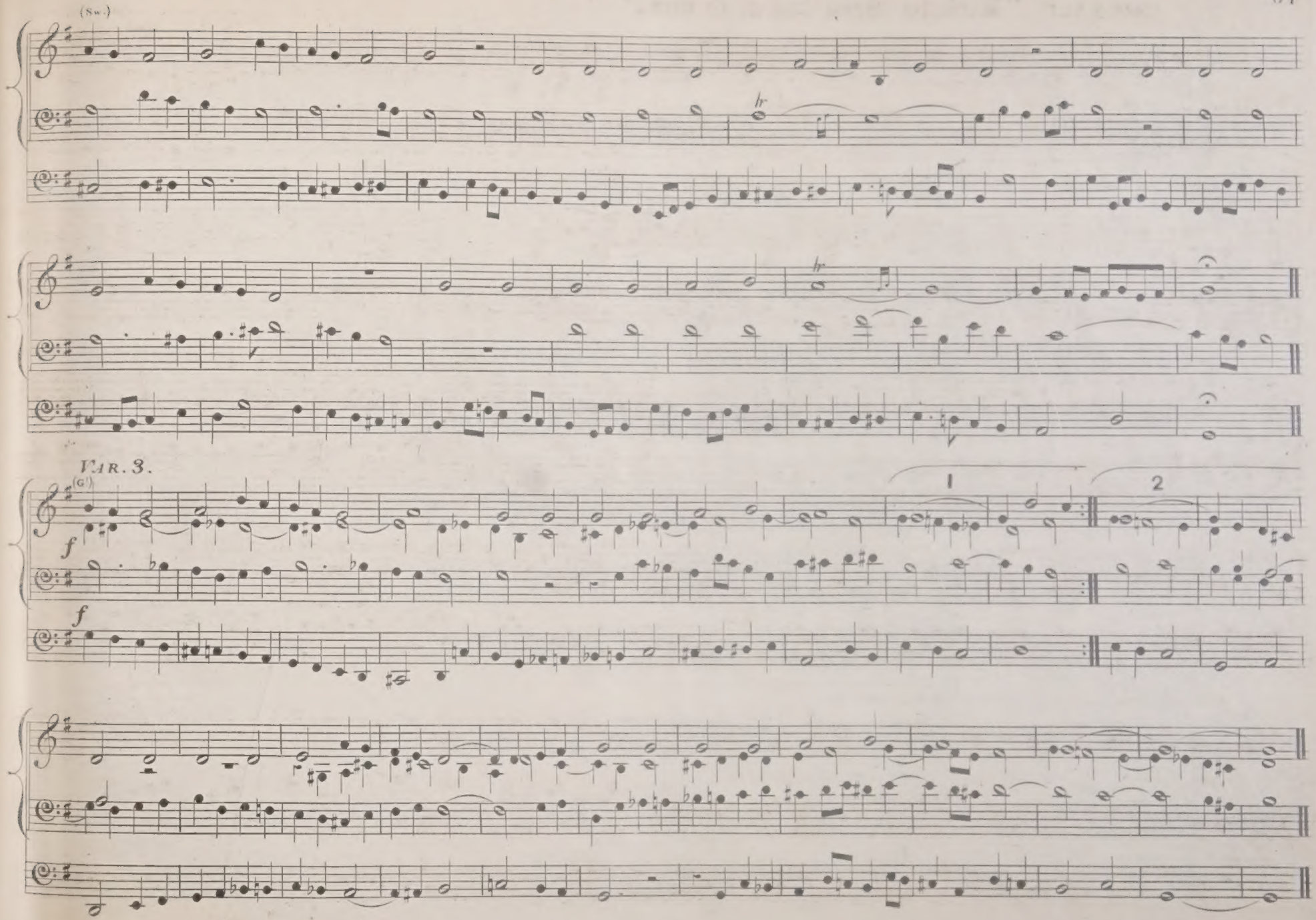
VAR. 5. FOR TWO CLAVIERS.




VAR. 6.
(G!)
ff
ff

CHORALE – "Liebster Jesu wir sind hier."




(Sw.)
VAR. 3.
(G')
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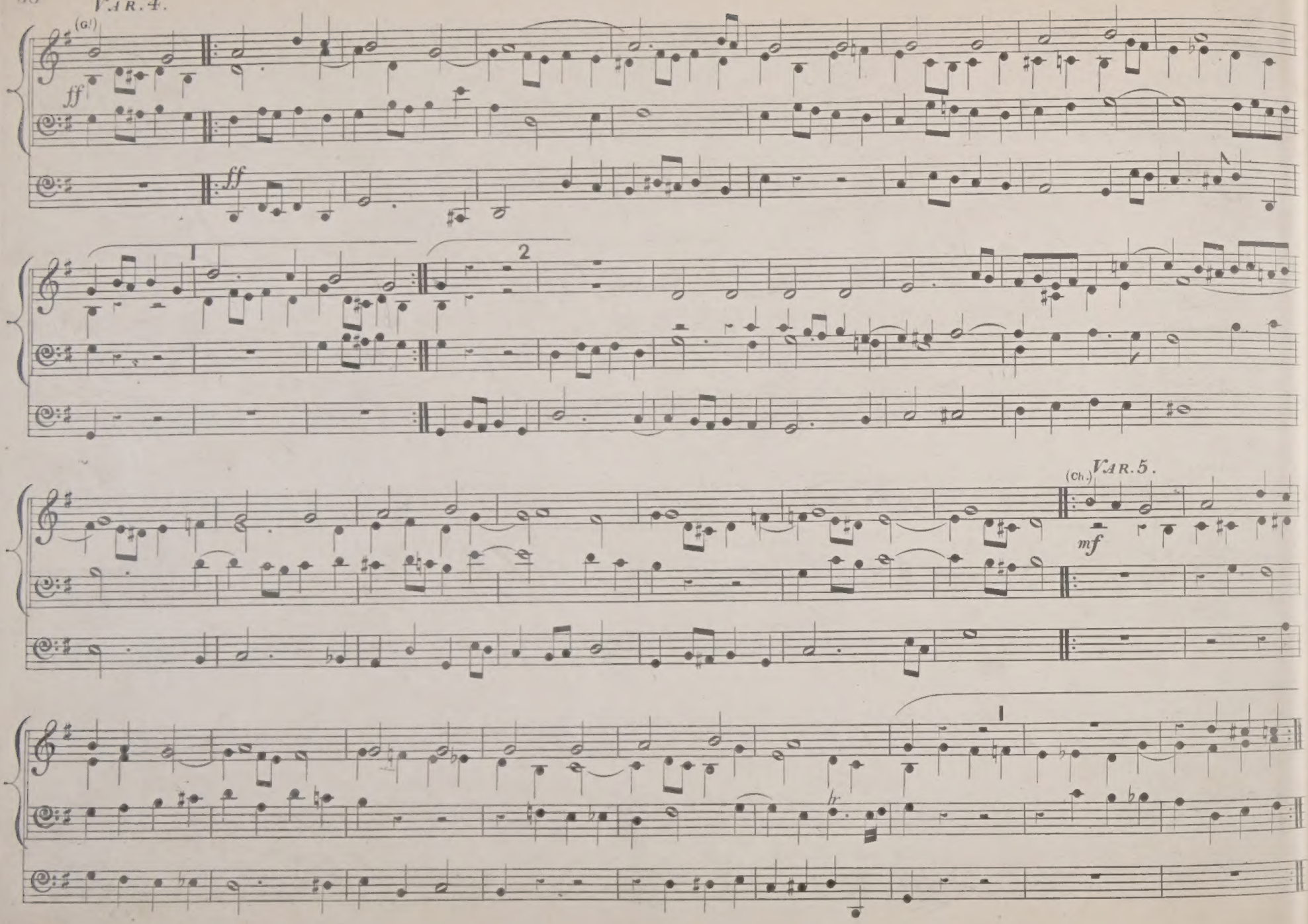
VAR. 4.
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ff
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(Ch.)
VAR. 5.
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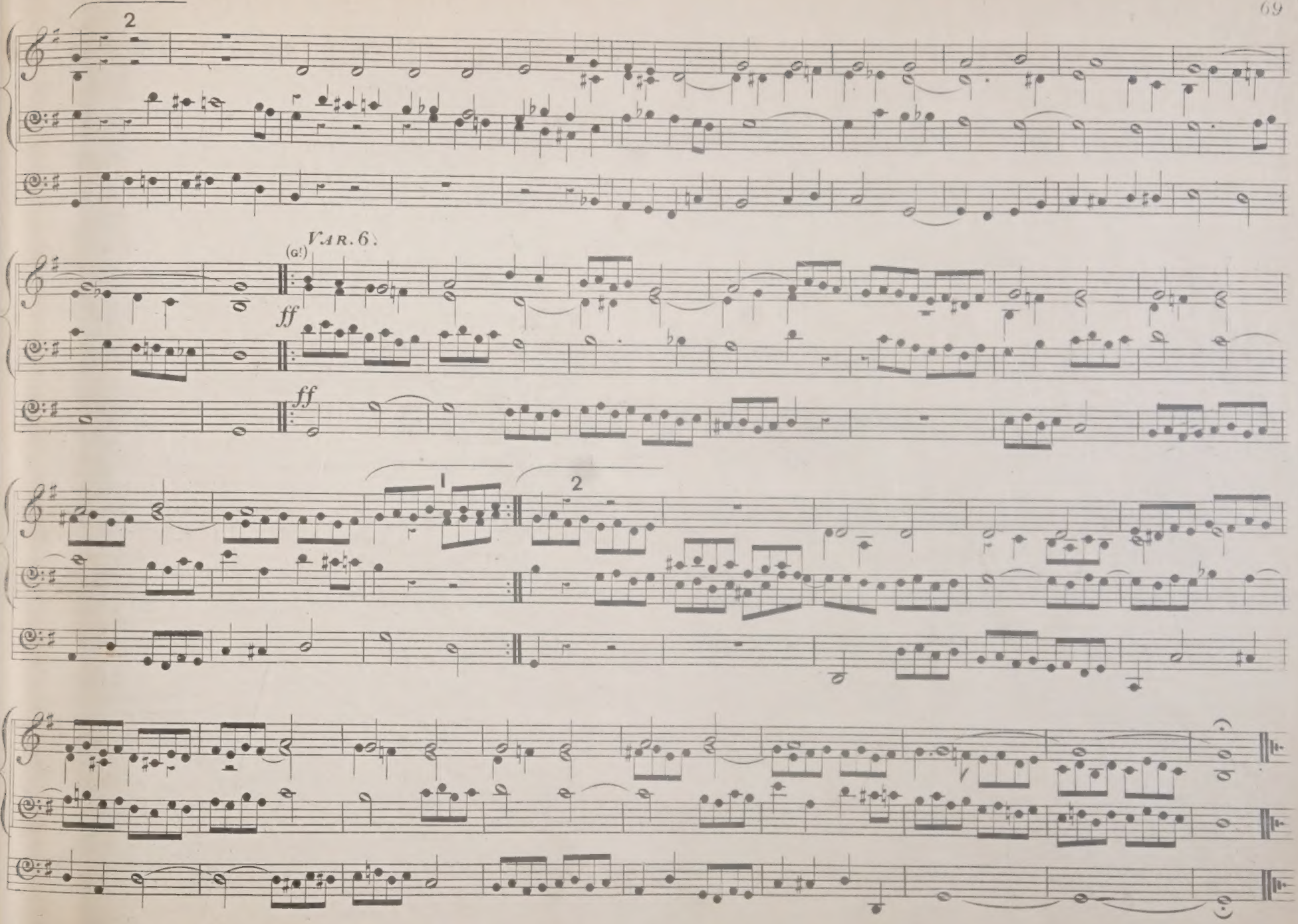

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	Adagio from a Sonata	Beethoven

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9	Adagio Cantabile from Op. 50	Beethoven
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	Andante Cantabile from a Quintett	G. Onslow
10	Fughetta	Schwenke
	Andante from the Pianoforte works, Op. 41	Mozart
	Amen Chorus from the "Inclina Domine"	Cherubini
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12	Fugue from Op. 35	Mendelssohn
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	I will sing of thy great mercies, Arioso, *St. Paul*	Mendelssohn
	End of Volume I.	
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	Chorus, "All we like sheep," *Messiah*	Handel
	Agnus Del, 6th Mass	F. Morlacchi
14	Chorus, "O great is the depth," *St. Paul*	Mendelssohn
	Air "He layeth the beams," *Elias*	Handel
15	Fantasia and Fugue	A. W. Bach
	Chorus, "The Nations are now the Lord's," *St. Paul*	Mendelssohn
16	Slow movement Sonata, Op. 10	Beethoven
	Movement from a Symphony	Kalliwoda
	Larghetto First Double Quartett	Spohr
17	Te Deum laudamus	Anton André
	Kyrie from the Vocal Mass	L. Spohr
18	Prelude and Fugue on the name of Bach	J. S. Bach
	Fuga canonica	Schwenke
19	Slow movement from a Sonata	G. Onslow
	Air, "O Lord, whose mercies," *Saul*	Handel
	Chorus, "Our fainting courage," *Saul*	Handel
	Fugue from the Pianoforte Works	Clementi
20	Chorus, "He rebuked the Red Sea," *Israel*	Handel
	Tu es sacerdos, from the "Dixit Dominus"	A. Romberg
	Andante Sostenuto, from the Quintett, Op. 18	Mendelssohn
21	Iste dies observabilis Domine	Cherubini
	Adagio, from the Quartett, Op. 11	Spohr
22	Hear us, O Lord (*Judas*)	Handel
	Domine salvum fac regem	S. Wesley
23	Adagio from the Divertimento	Mozart.
	Aria, "Lord, at all times I will bless thee" (*Lauda Sion*)	Mendelssohn.
	Adagio from the Pianoforte Works	Mozart.
24	Aria, "Hear ye, Israel," and Chorus, "Be not afraid" (*Elijah*)	Mendelssohn.
	Andante Cantabile from the Meshallischer Spass	Mozart.
	Chorus, "By his providence direc'ed" (*Lauda Sion*)	Mendelssohn.
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1	Agnus Dei, Mass No. 1	Mozart
	"I know that my Redeemer" (*Messiah*)	Handel
	Poco Adagio, from the Third Symphony, Op. 24	L. Kozeluch
2	Cujus Animam (*Stabat Mater*)	Rossini
	Fac ut portem (*Stabat Mater*)	Rossini
	Air with Variations	W. J. Westbrook
3	Andante con Variazioni, from the Quartett No. 4, Op. 7	Ignace Pleyel
	Marcia Funebre, Sonata, Op. 74 (4 hands)	Dussek
	Chorus, "At last divine Cecilia came" (*Alexander's Feast*)	Handel
4	Adagio, Sonata 2, Op. 20	L. Kozeluch
	Allegretto, from a Symphony in G (The Military)	Haydn
5	Adagio, from Trio for Two Oboes and English Horn	Beethoven
	Largo from a Symphony in G	Haydn
	Fugue in D minor. Art of Fugue	J. S. Bach
6	Andante grazioso in A, from a Trio	Mozart
	Affettuoso, from a Concerto	Dr. P. Hayes
	Minuetto, ditto	Dr. P. Hayes
7	Fugue from Méhul's *Joseph*	T. Adams
	Poco Adagio. Quartett. No. 5. Op. 9.	Haydn
8	Beneath the Vine. Air (*Solomon*)	Handel
	Festival March	W. J. Westbrook
9	God of light. Chorus. (*Seasons*)	Haydn
	Andante. Pianoforte Duets	Weber
	Meine Lebenszeit verstreicht. Motett	J. G. Schicht
10	Overture (*Joseph*)	Mehul
	Air, "By the rushy-fringed bank" (*Comus*)	Dr. Arne
11	Military Symphony (1st movement)	Haydn
12	Air, "Rejoice greatly" (*Messiah*)	Handel
	Fugue in D minor. Art of Fugue	J. S. Bach
	END OF VOLUME I.	
13	Air and Chorus "Inflammatus" (*Stabat Mater*)	Rossini
	The Quail call. Grand Sonata, Op 56	F. Kalkbrenner
14	Larghetto con un poco di moto. Trio, Op. 65	Dussek
	Andante (Posthumous Quartett)	Mozart
	Adagio	Julius André
15	Andante, Sonata, Op. 51	J. F. Kelz
	Larghetto, 5th Symphony	L. Spohr
	Chorus, Jealousy (*Hercules*)	Handel
16	Introduction and Fugue (11th Trio)	Dr. Boyce
	Chorus "By slow degrees," (*Belshazzar*)	Handel
	Chorus and Recit., Eia mater (*Stabat Mater*)	Rossini
17	March	W. J. Westbrook
	Adagio	S. Sechter
	Andante, Sonata Op. 14	Beethoven
	Fugue	T. Adams
18	Counterpart on Melody	Haydn Sechter
	Andante	F. Kümstedt
	Larghetto Concerto, 3 Op. 26	J. B. Cramer
19	Moderato	M. Brosig
	Adagio, from Quartett	Haydn
	Then shall they know	Handel
20	Air, "On mighty pens" (*Creation*)	Haydn
	Abendlied	Mendelssohn
21	Chorus, "Lift up your heads" (*Messiah*)	Handel
	Andante con moto (from a Quartett)	Haydn
22	Andante con Espressione	W. J. Westbrook
	Original Fugue on a subject by Mozart	Thomas Adams
23	Adagio (Sonata, Op. 51, No. 2)	L. Kozeluch
	Double chorus, "From the censer" (*Solomon*)	Handel

[*To be continued.*]

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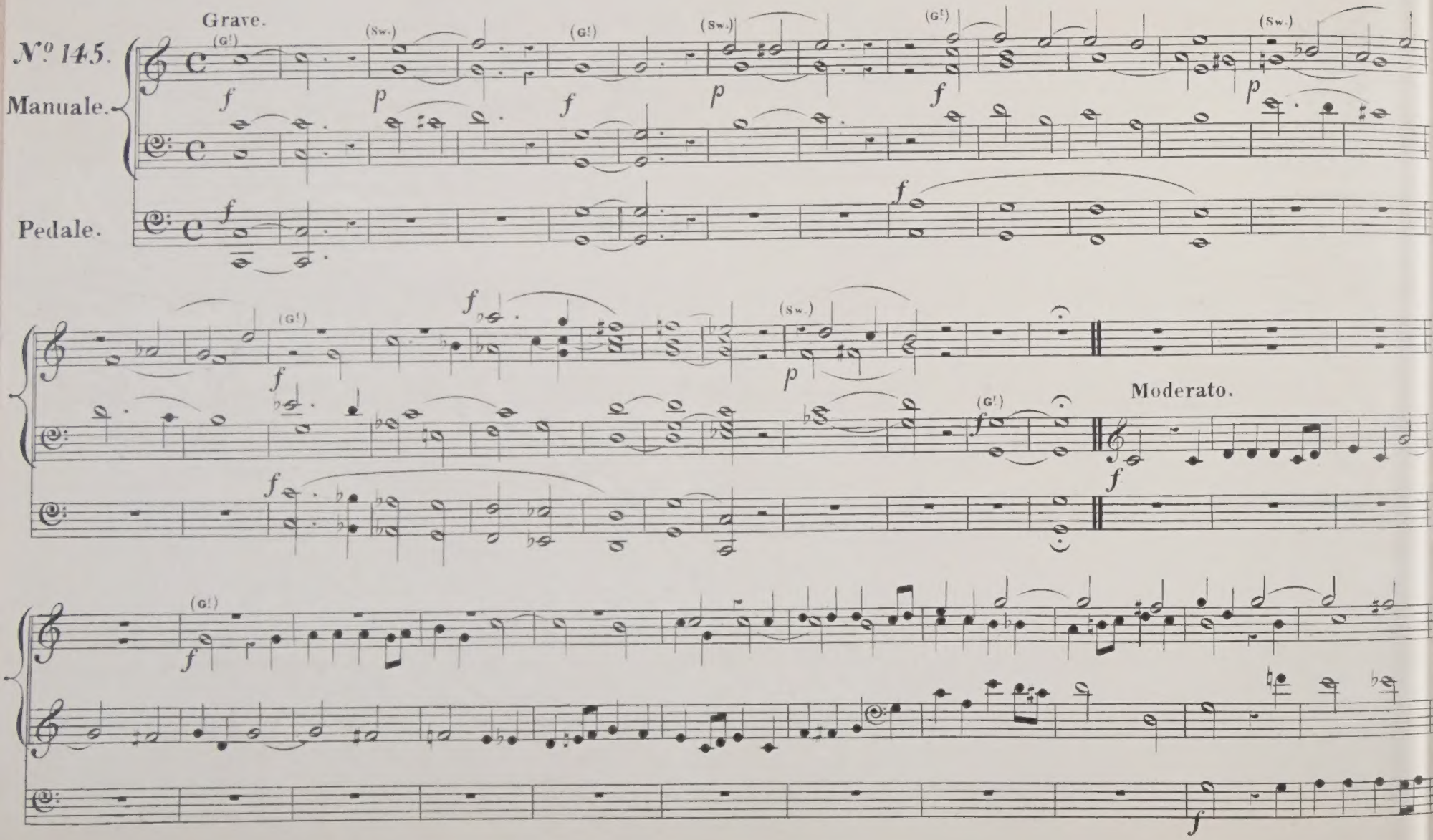

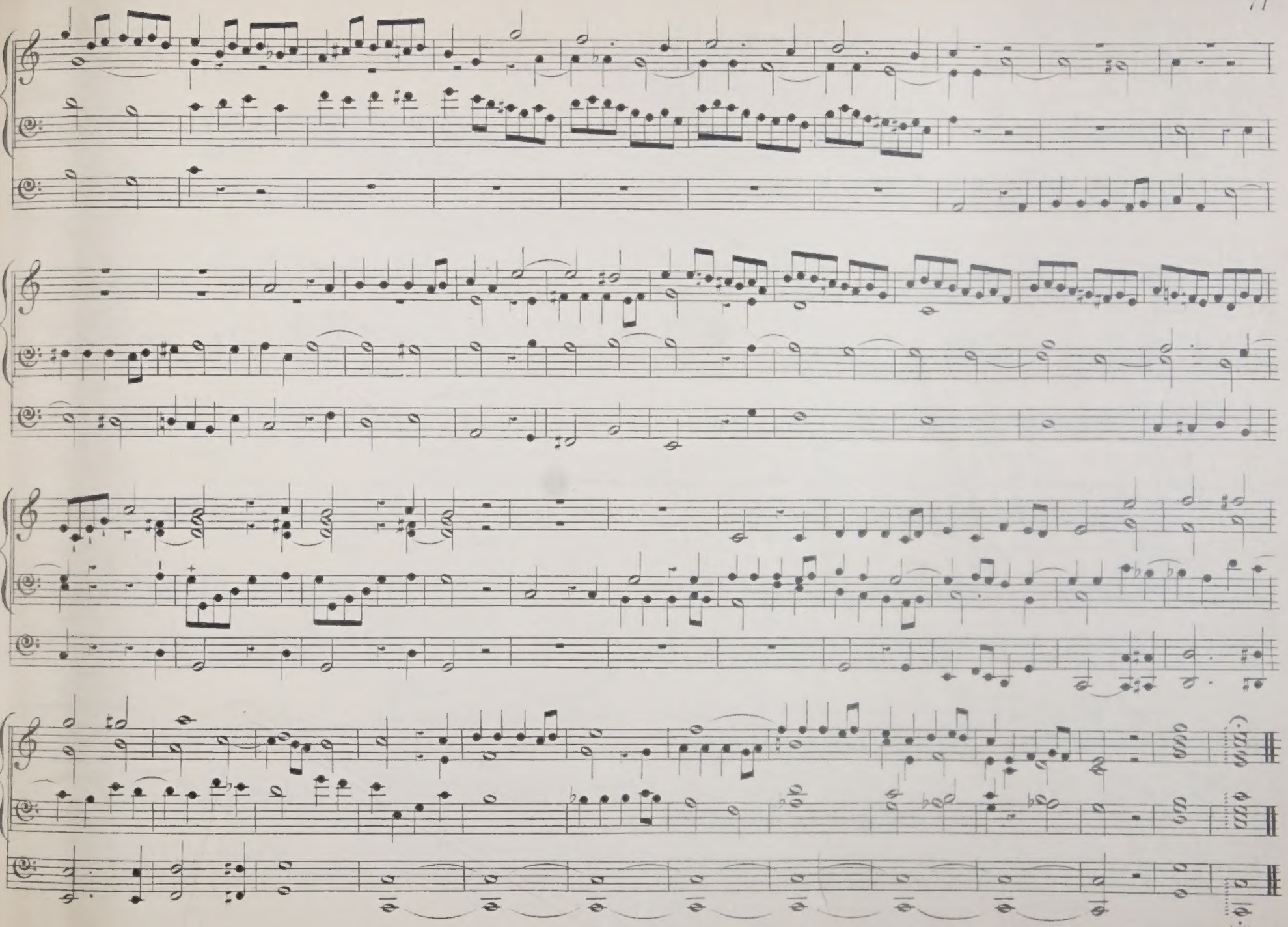

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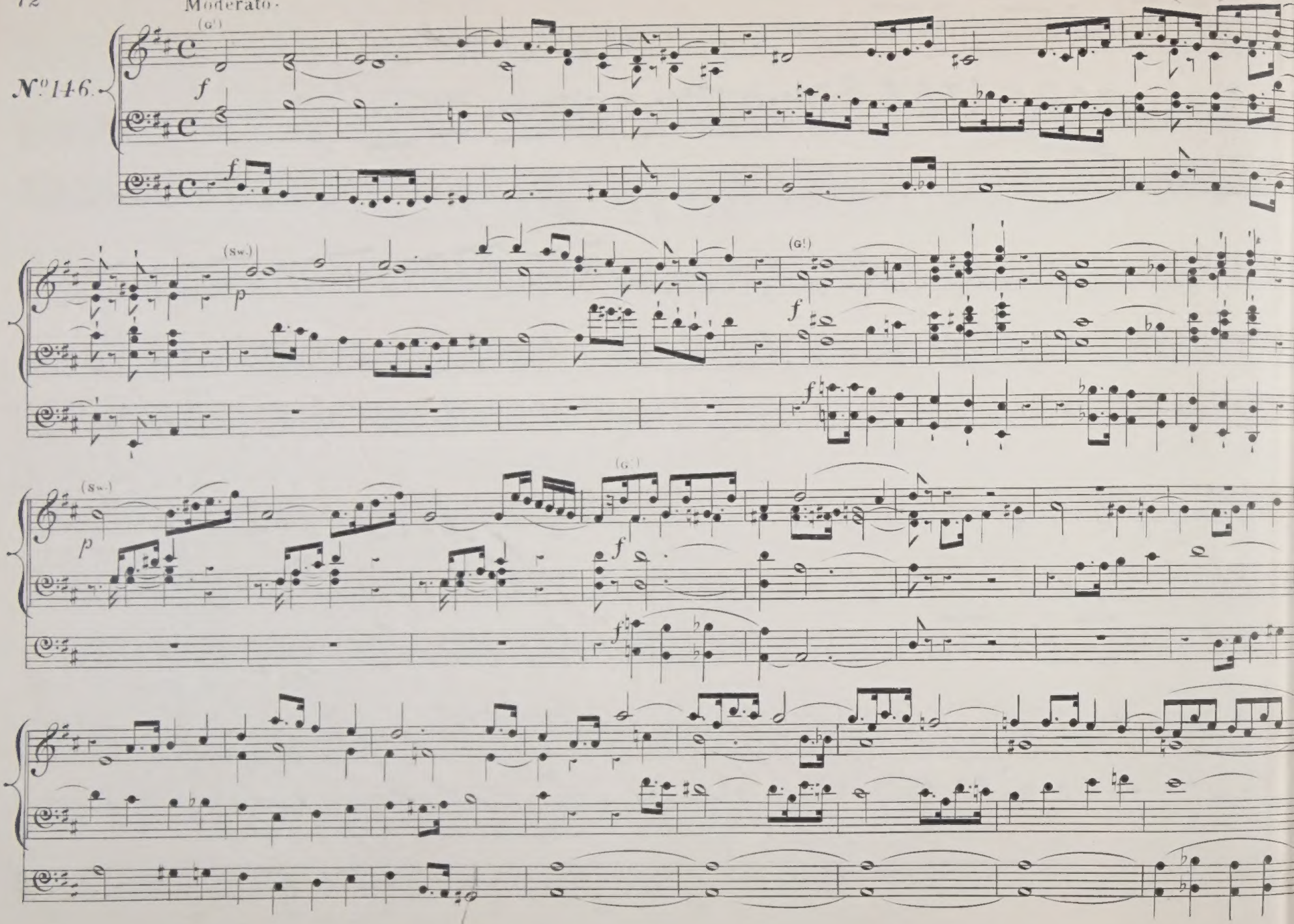

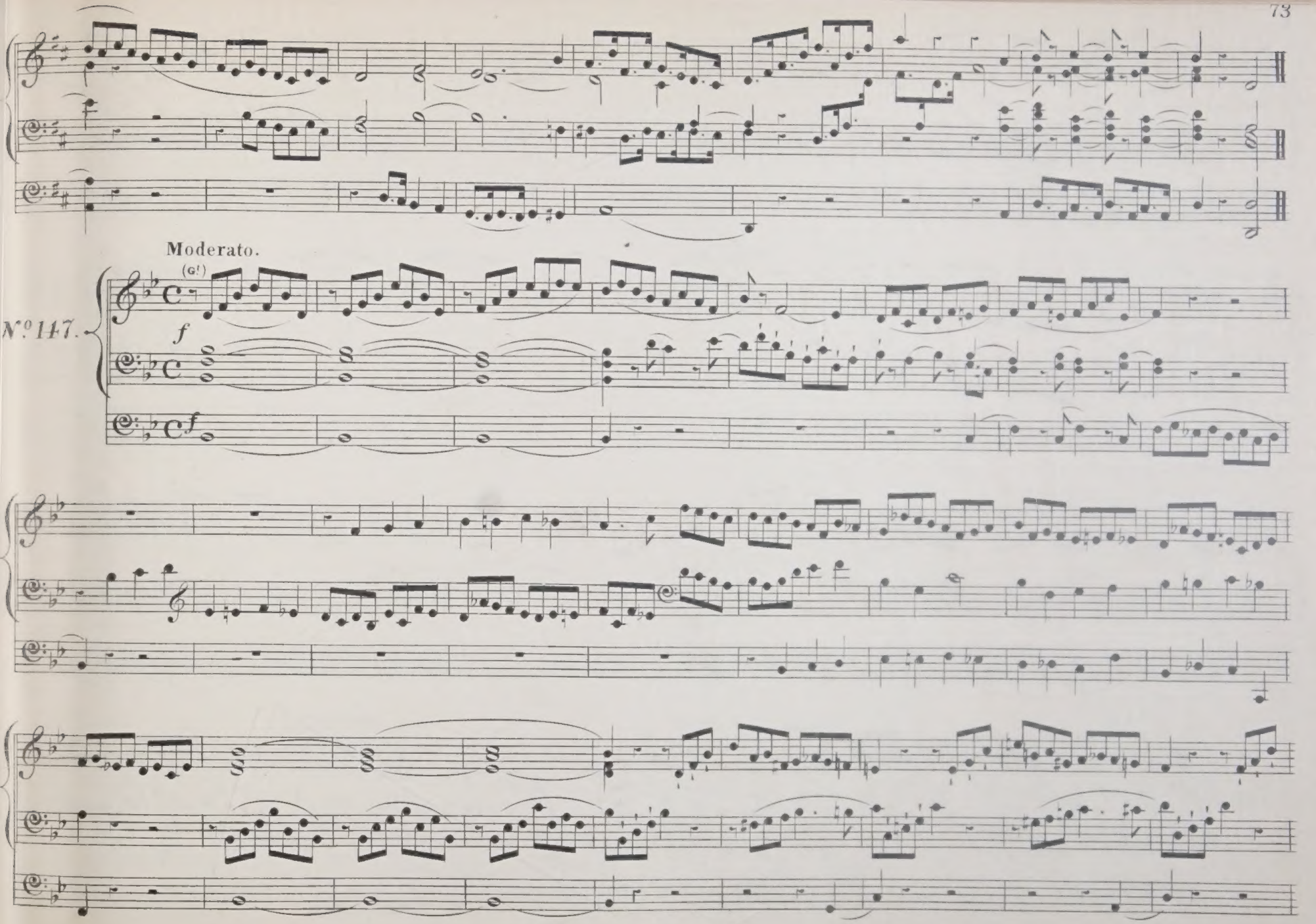
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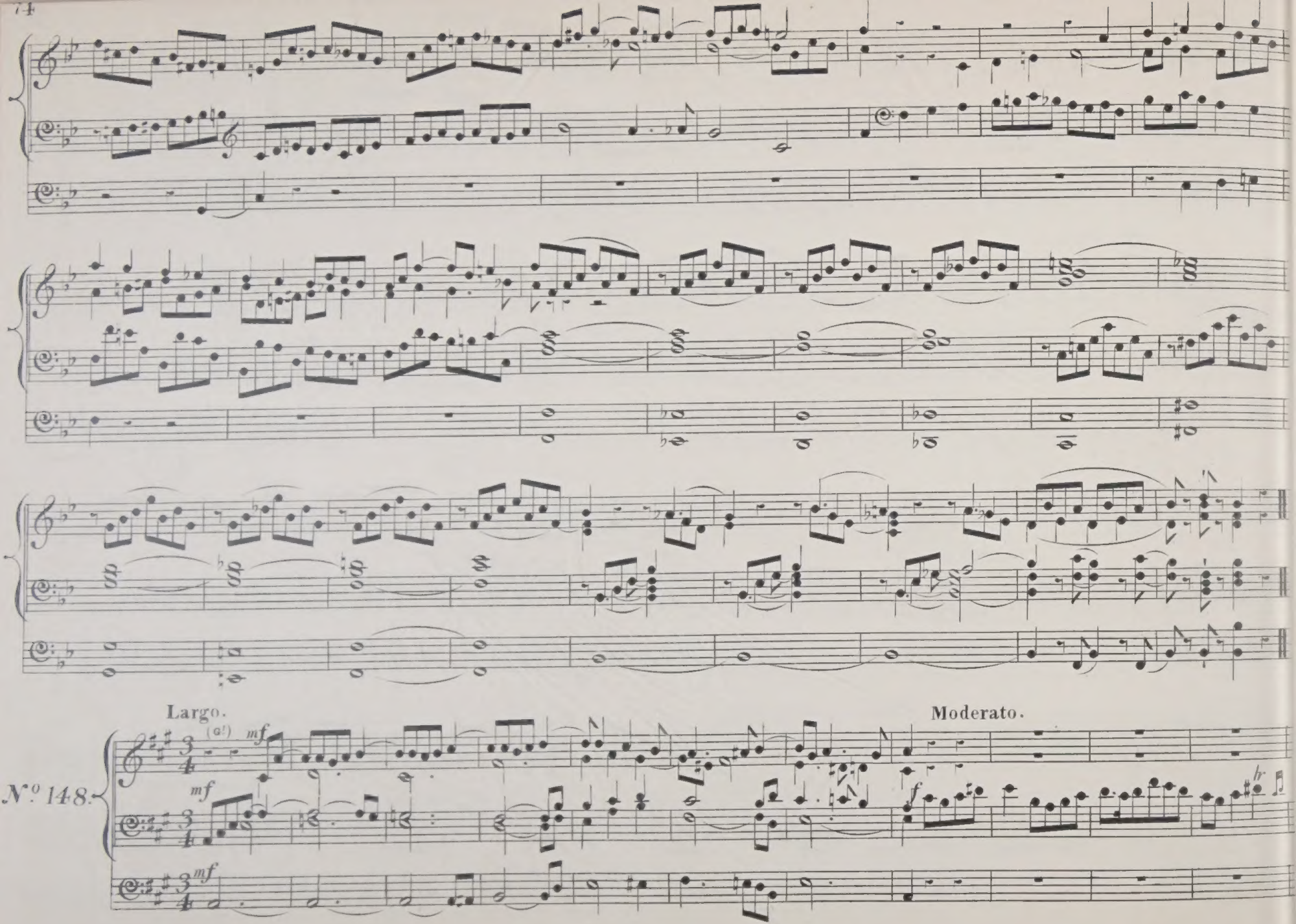
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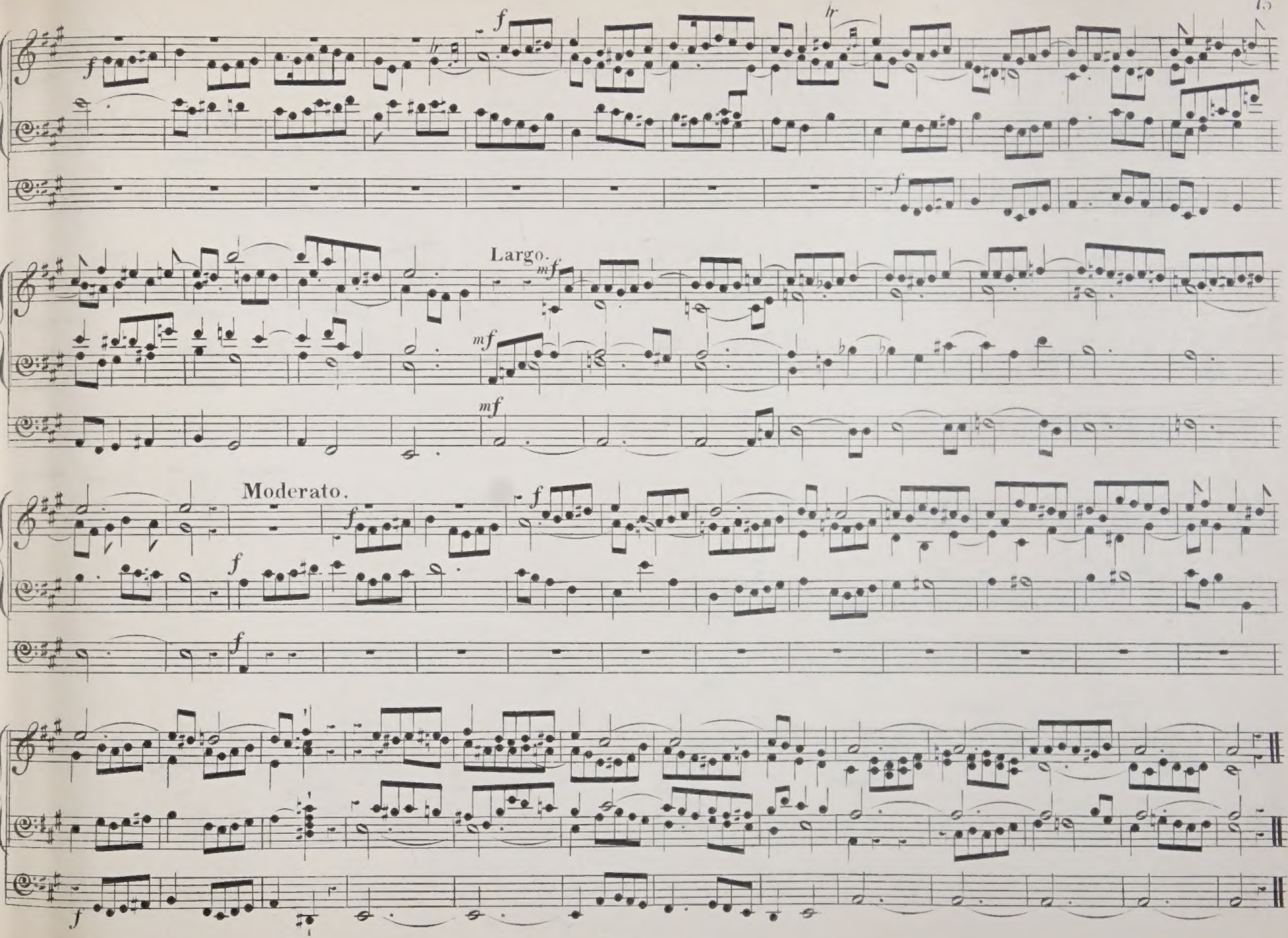
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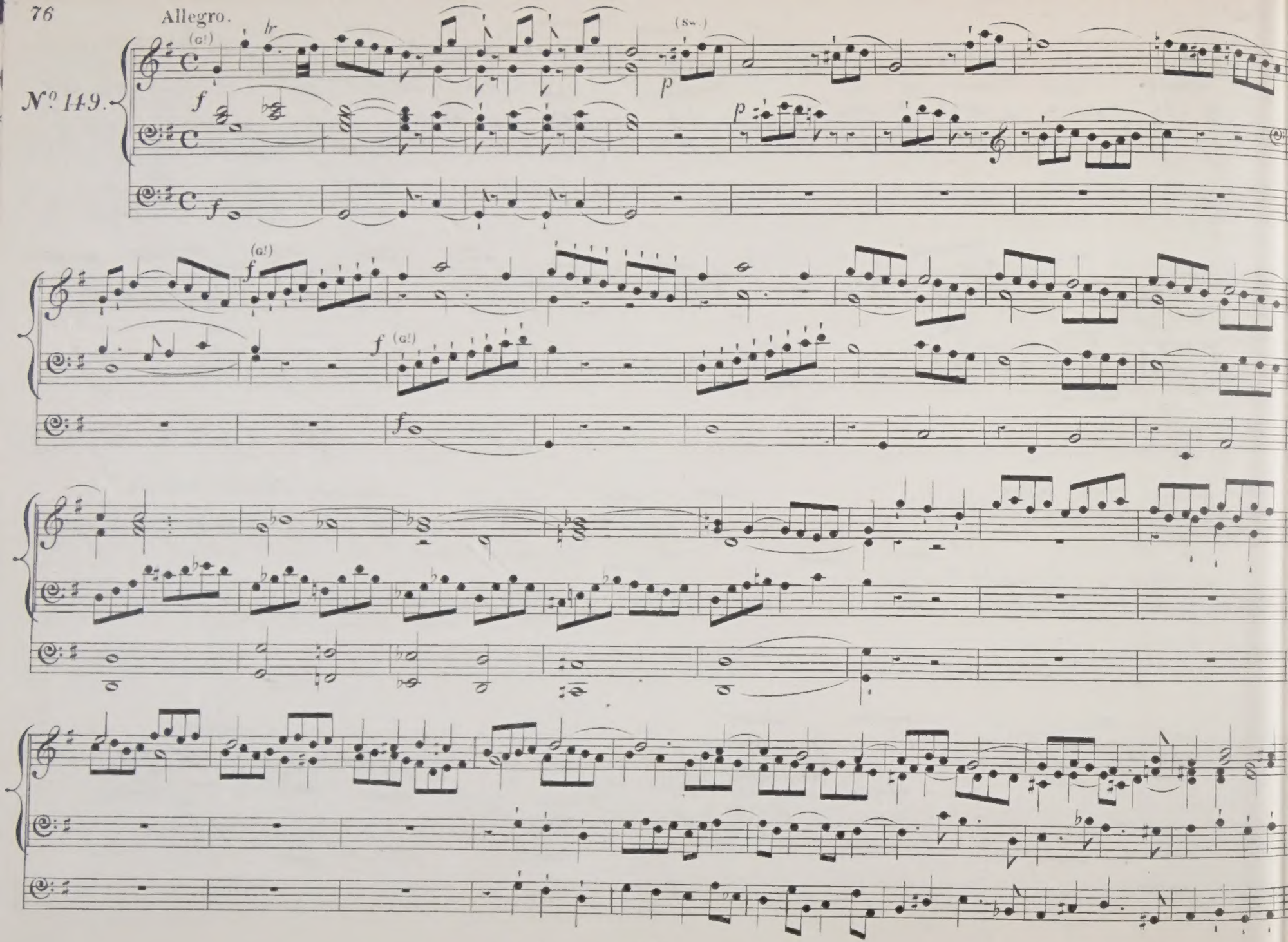
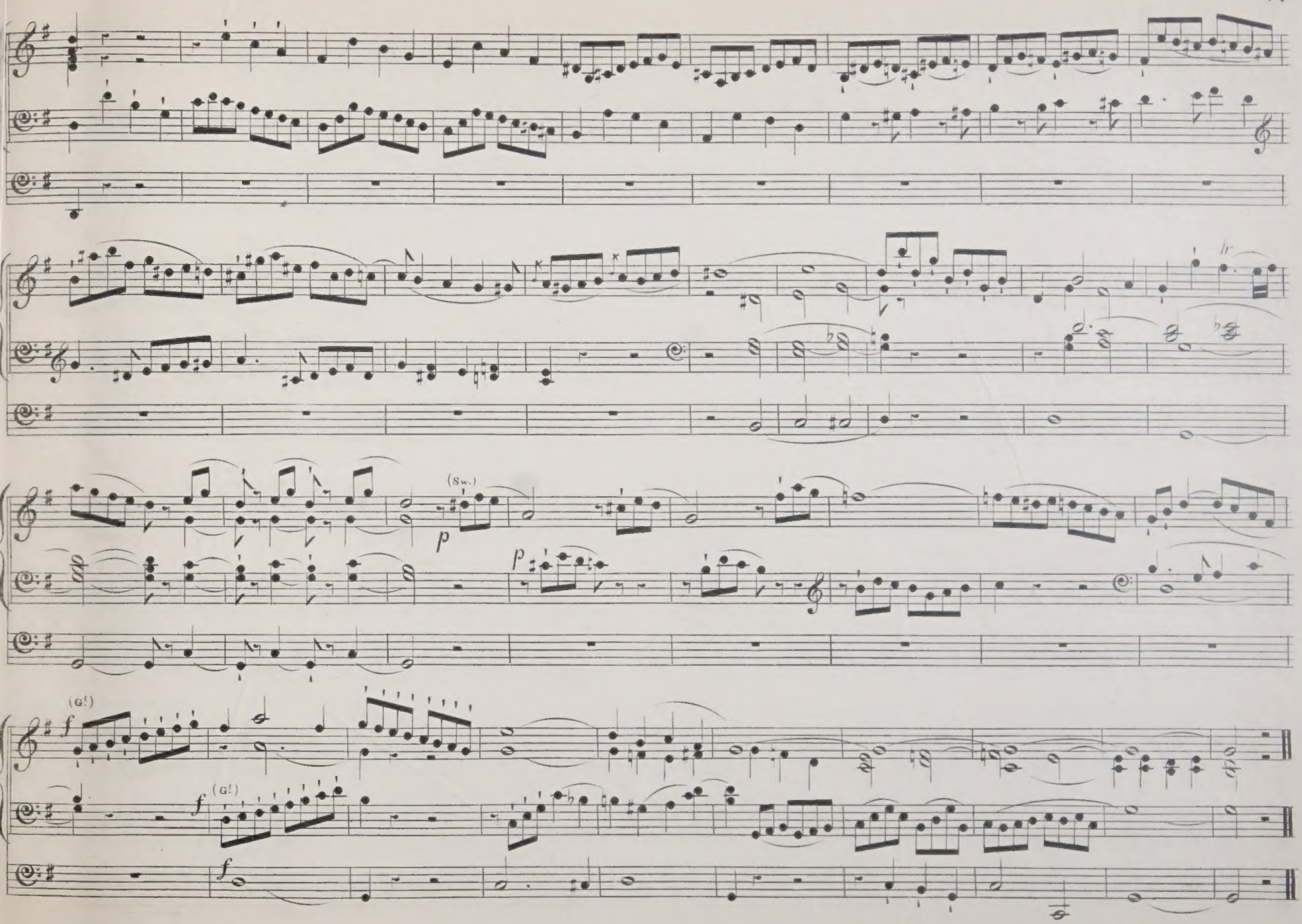
Allegro.

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Maestoso.

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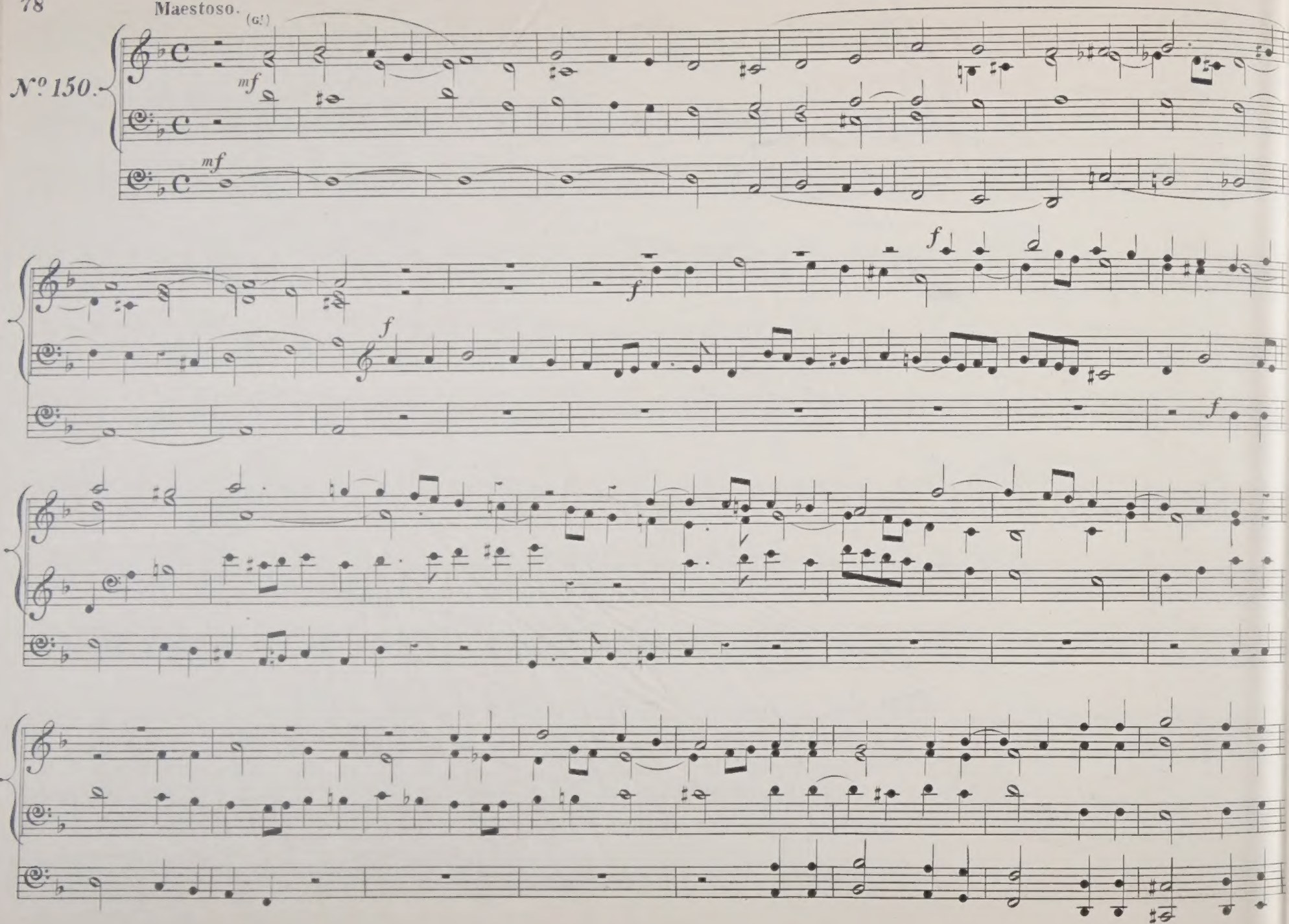

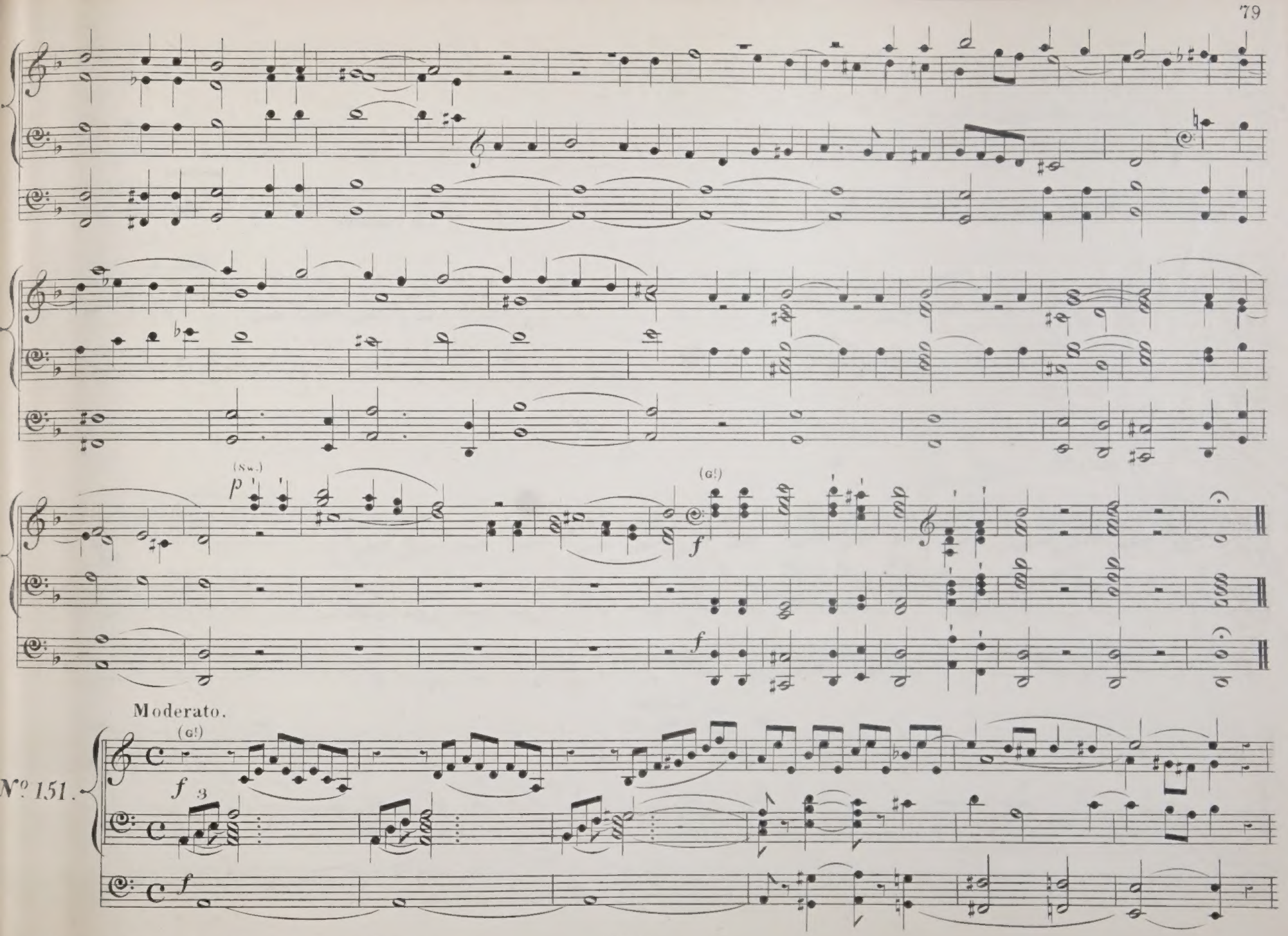
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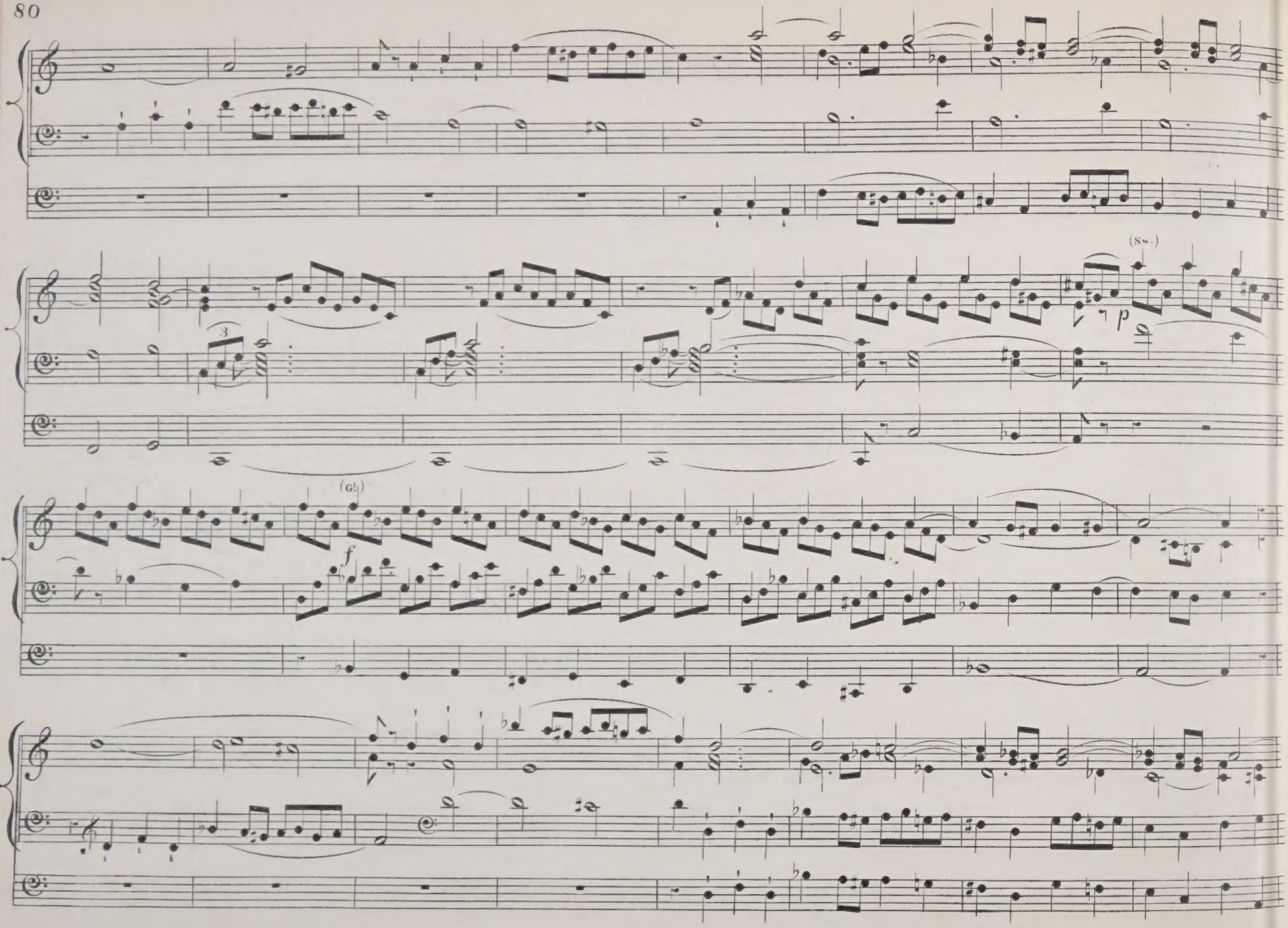
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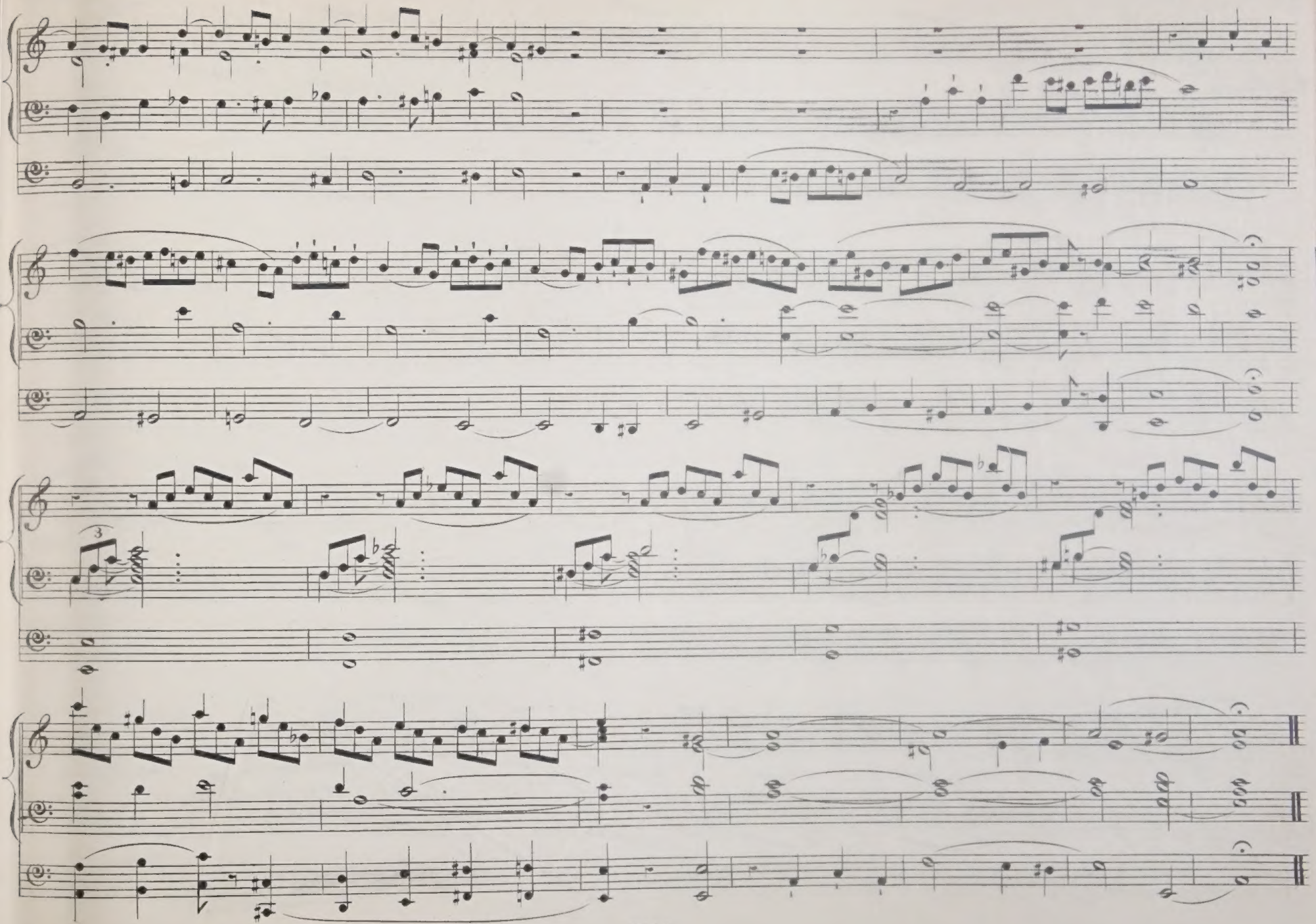

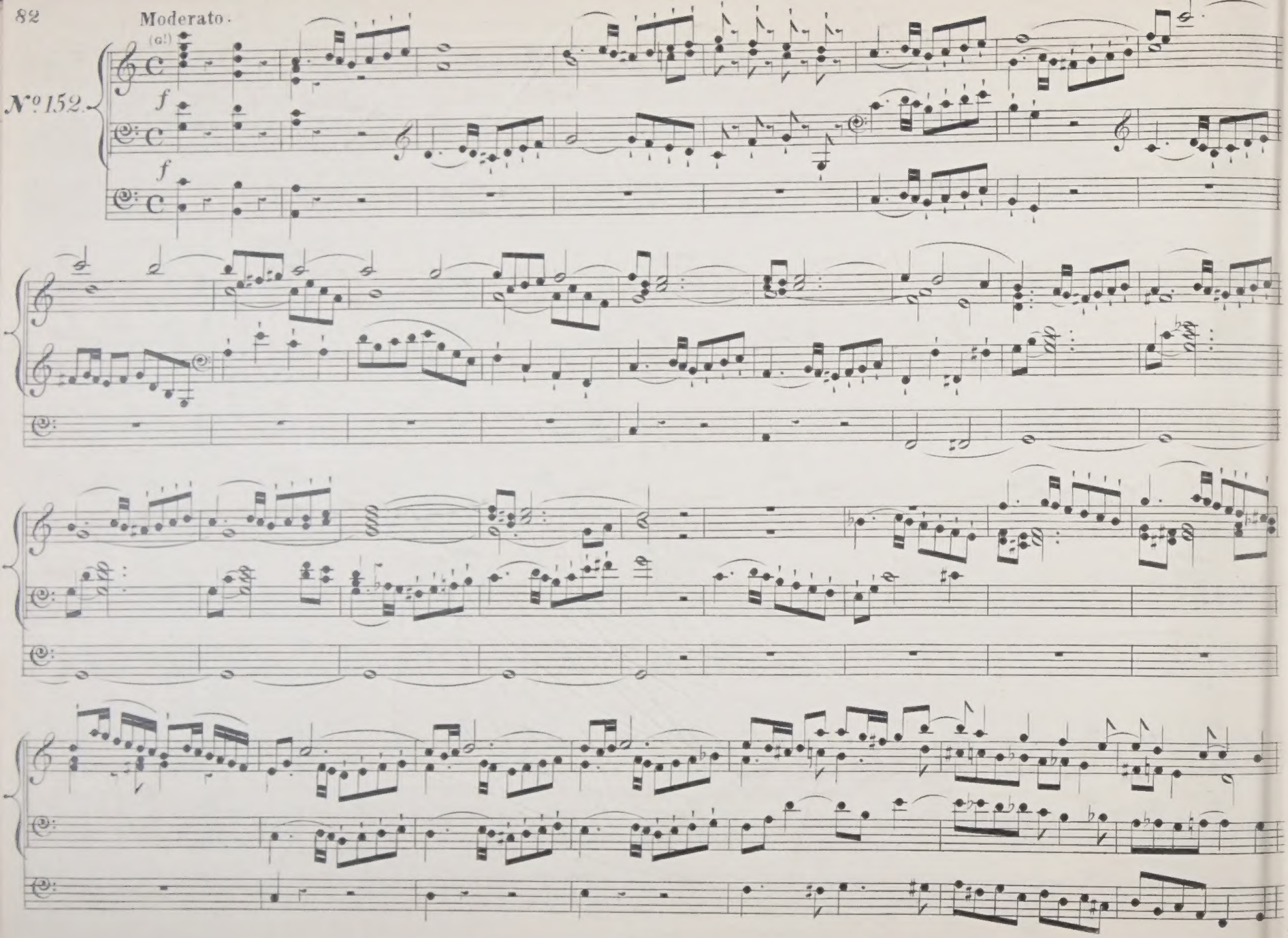
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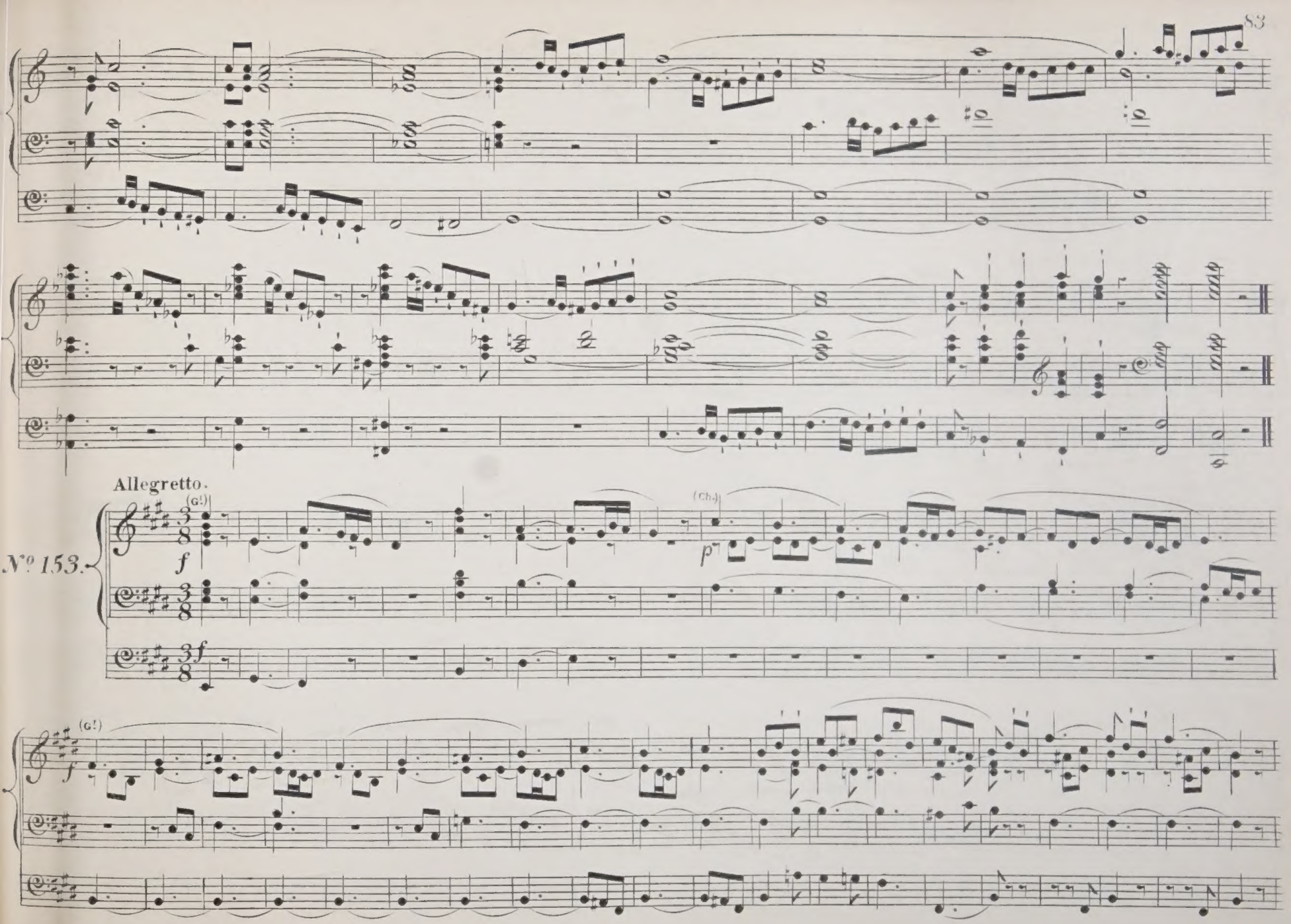

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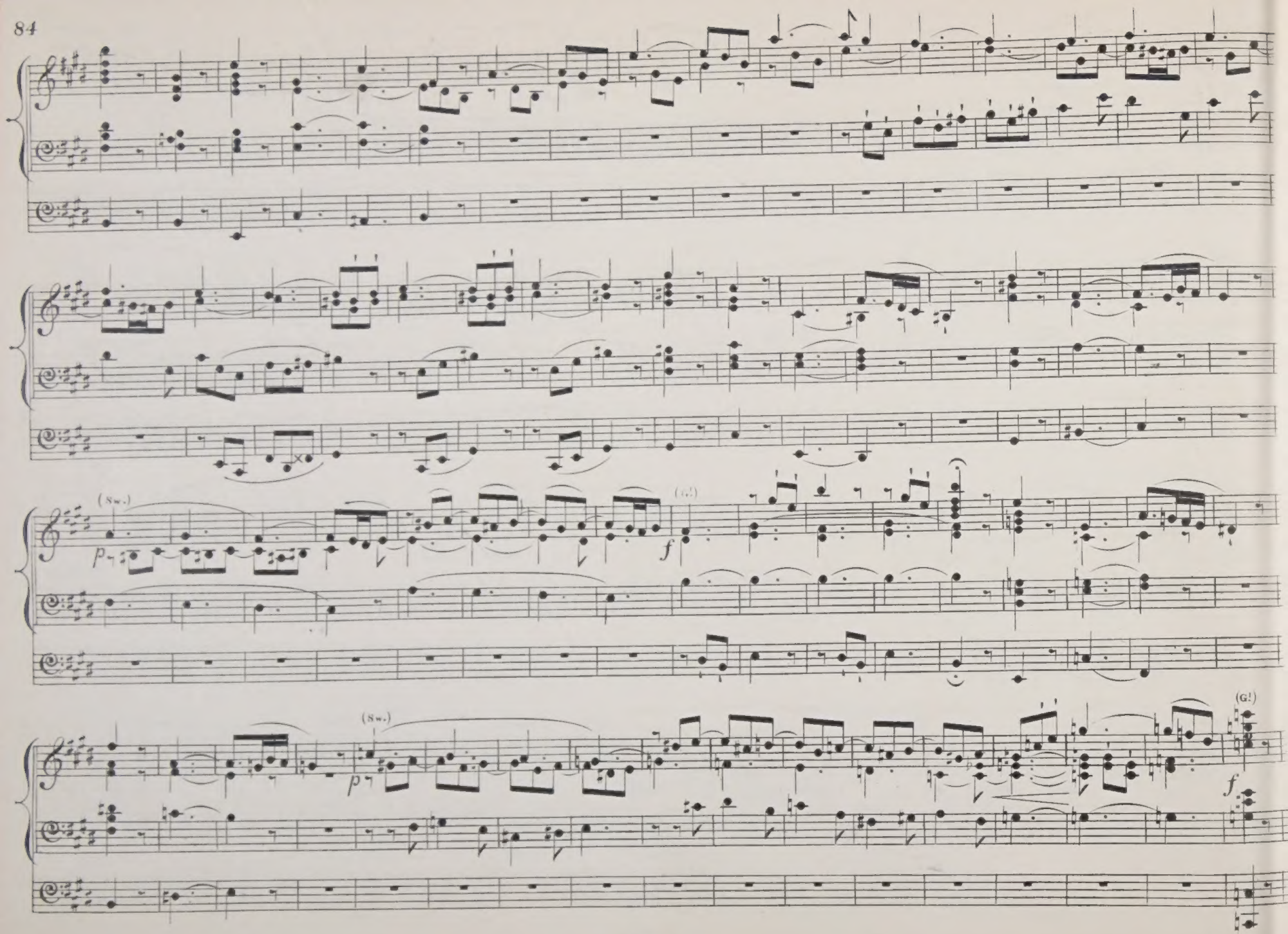
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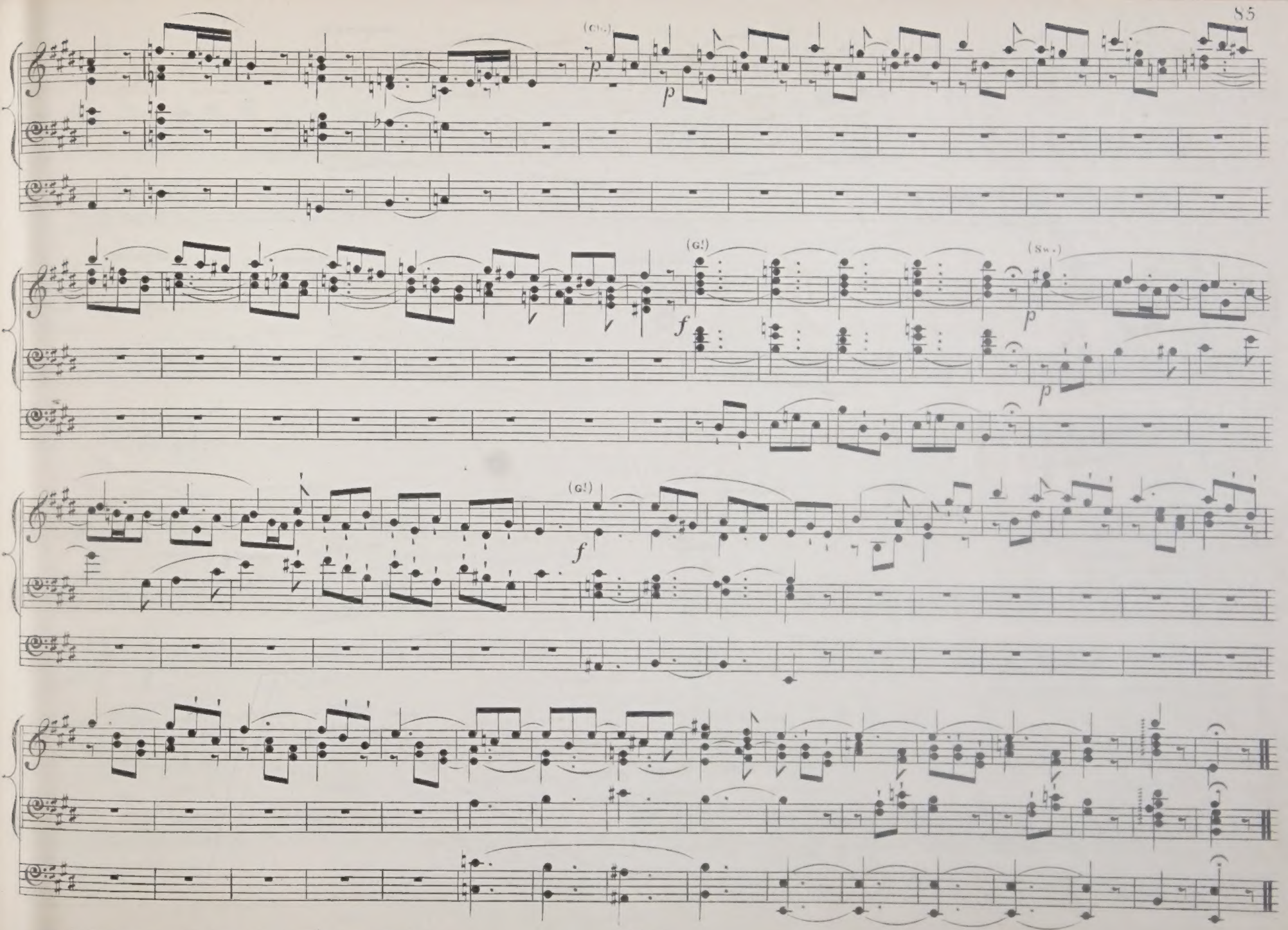
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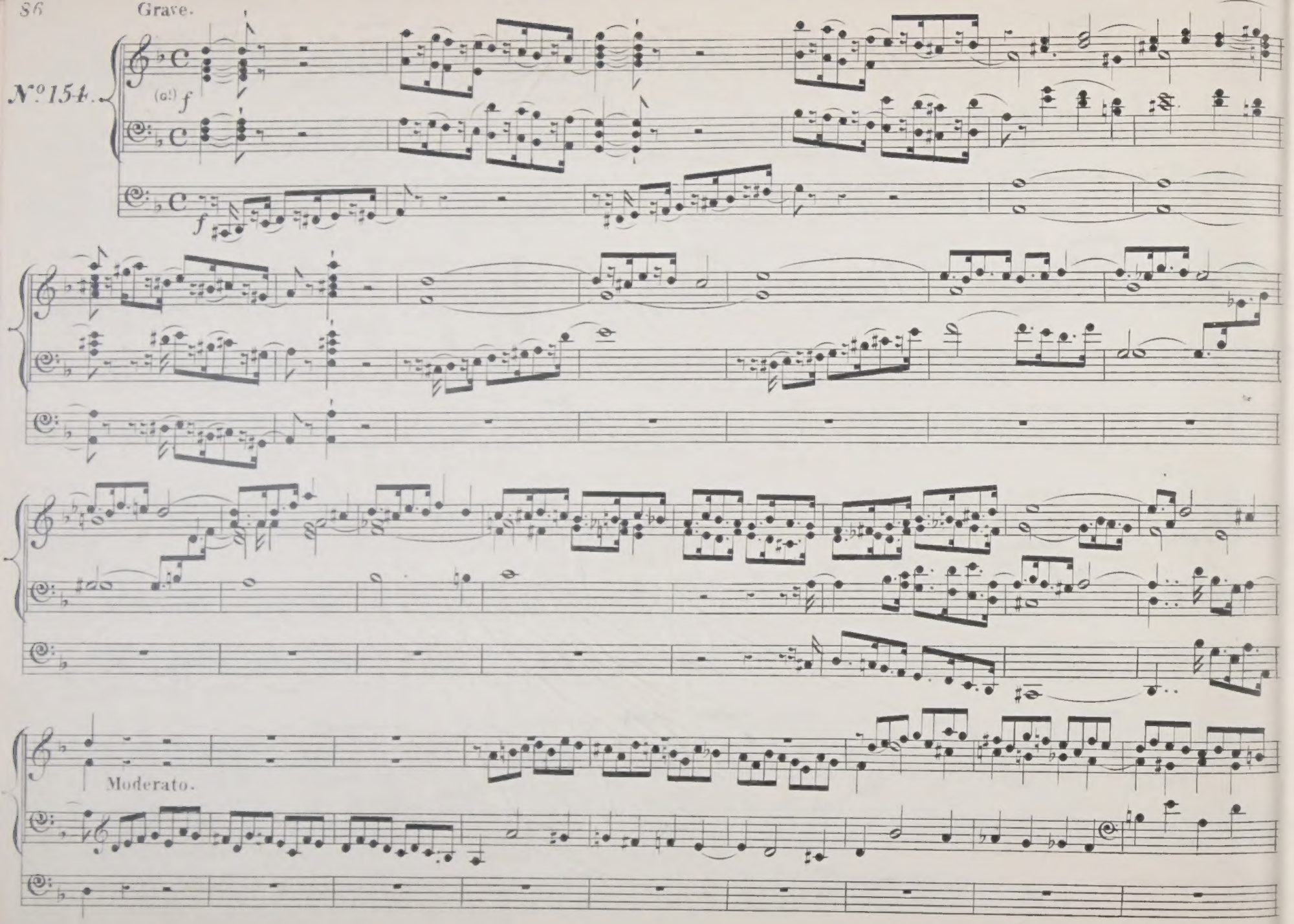
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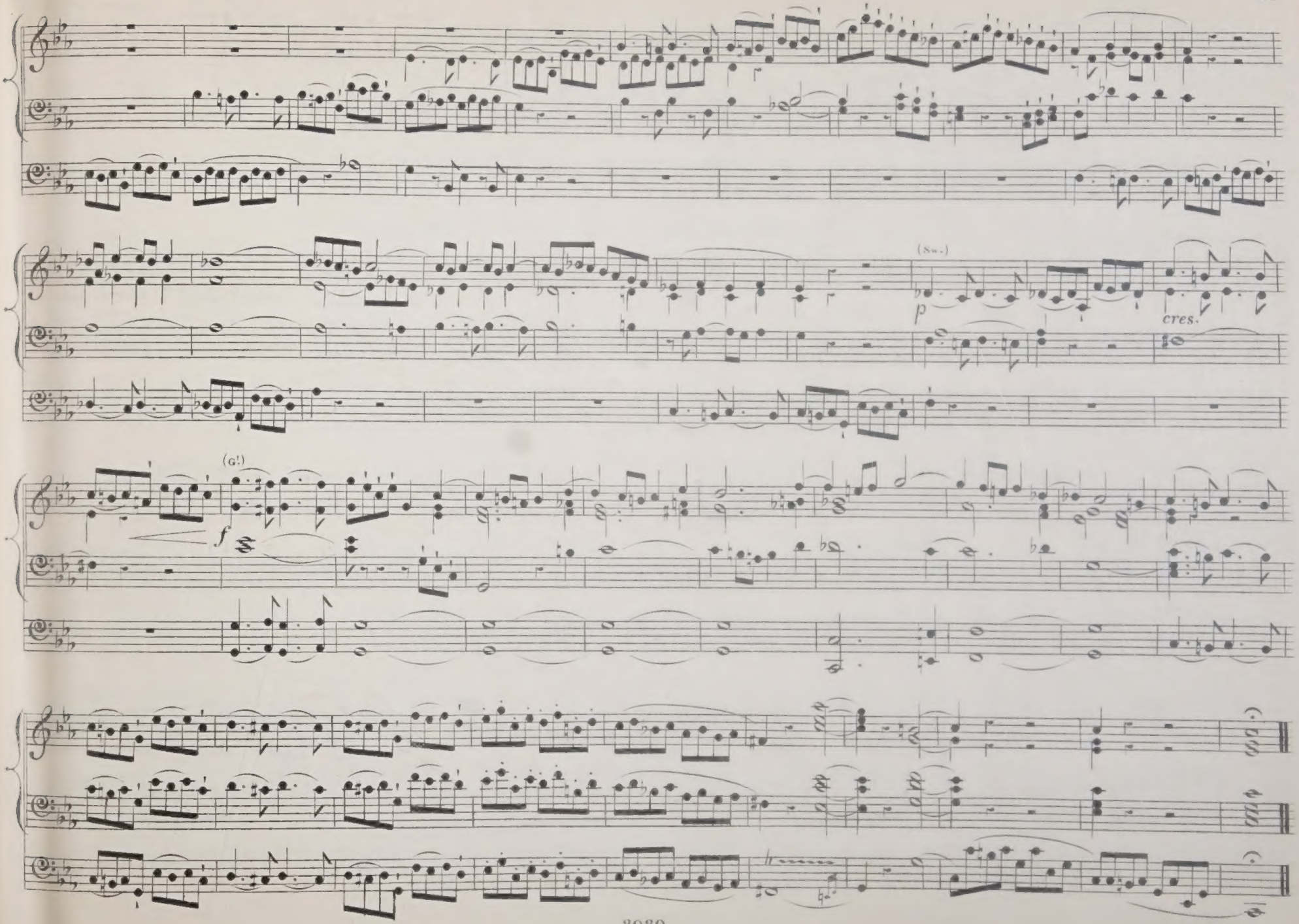
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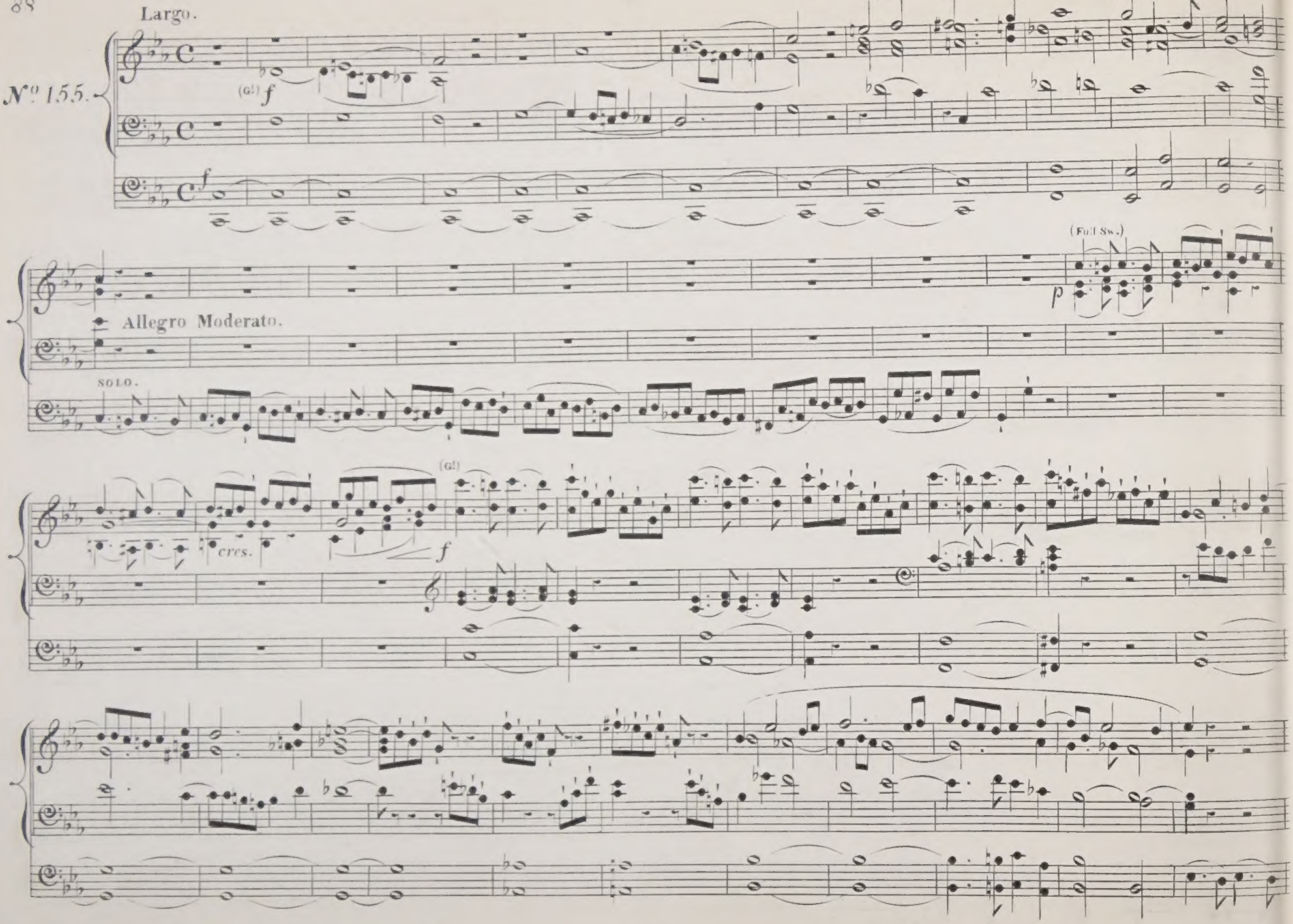
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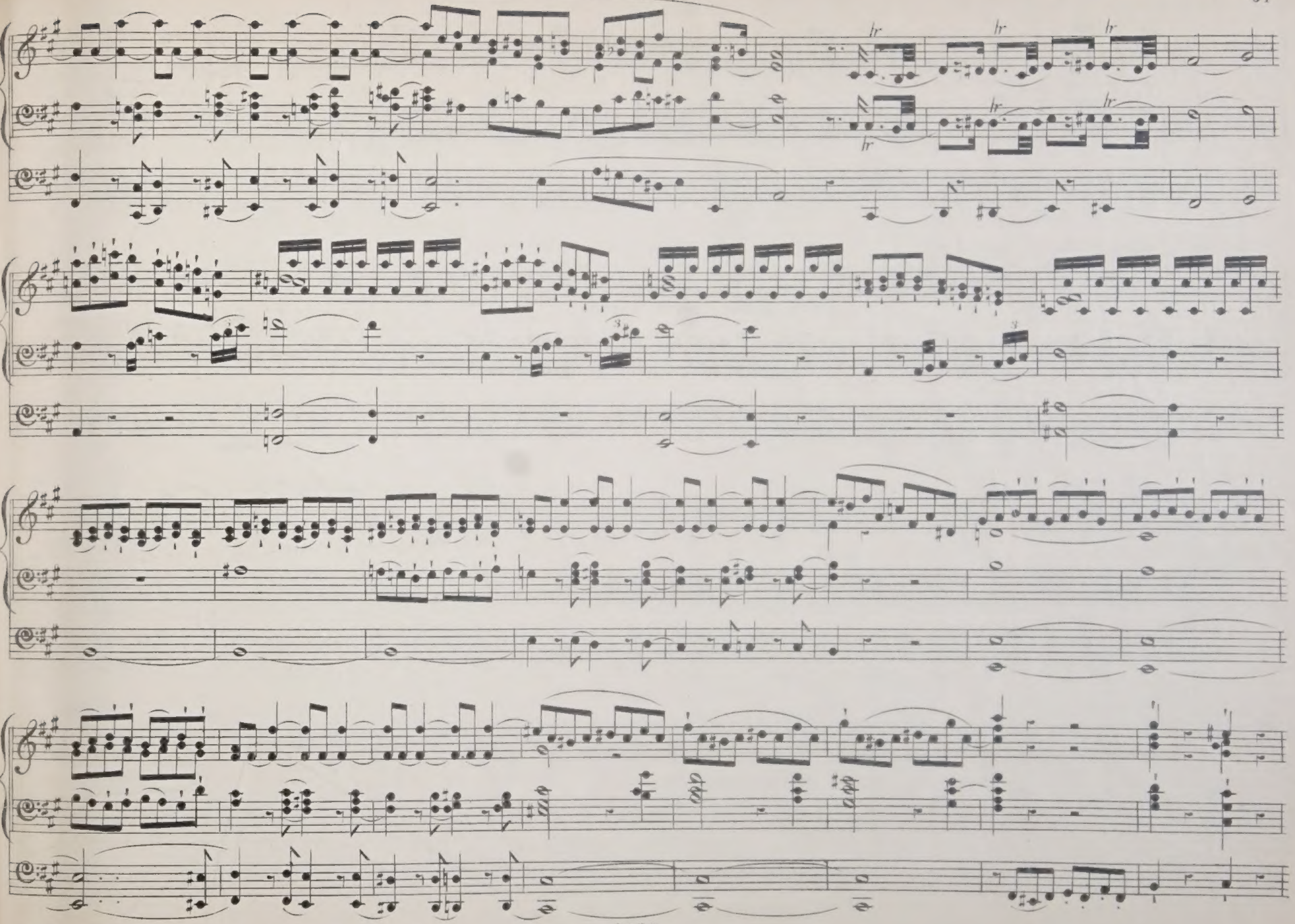

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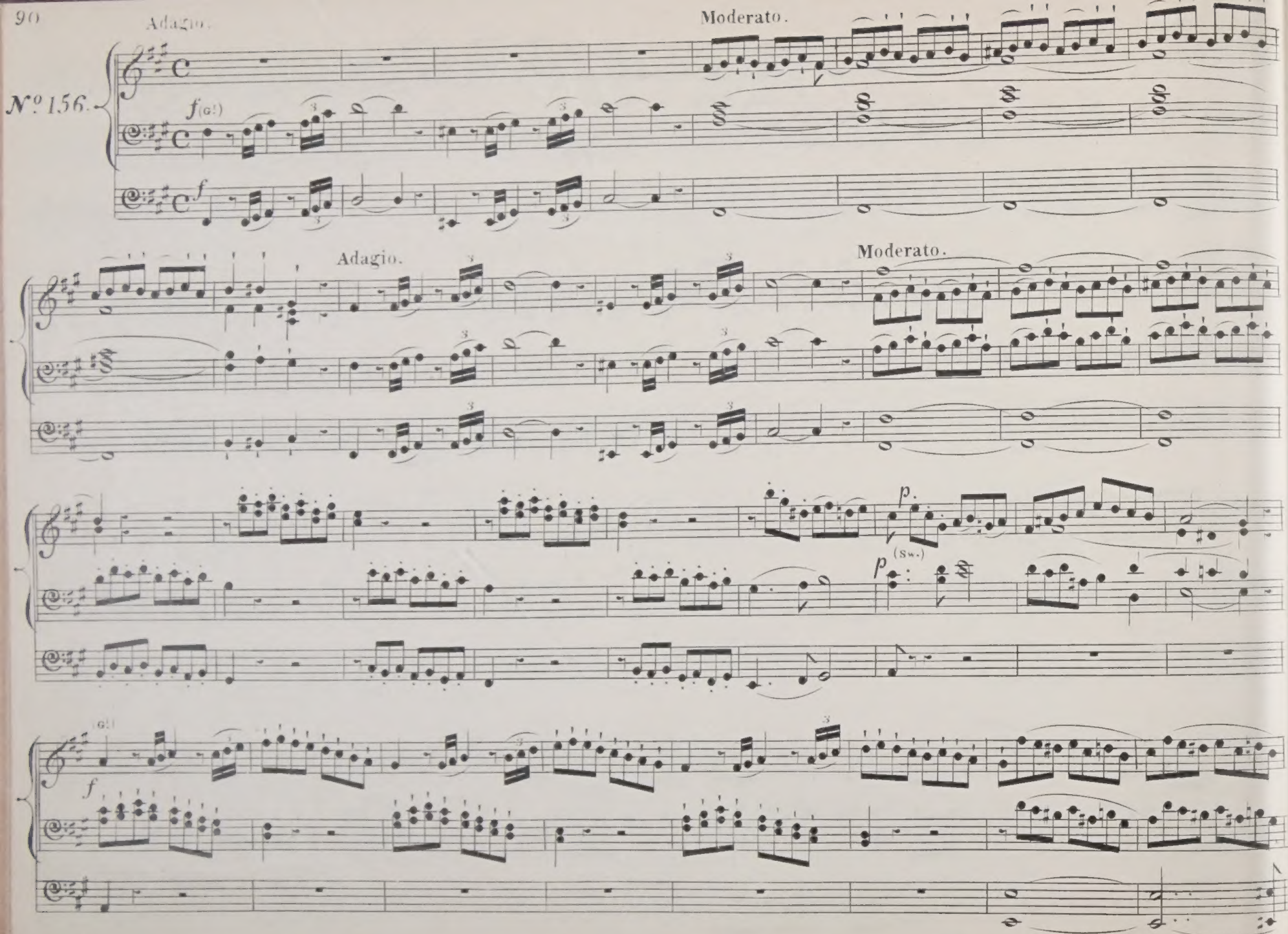

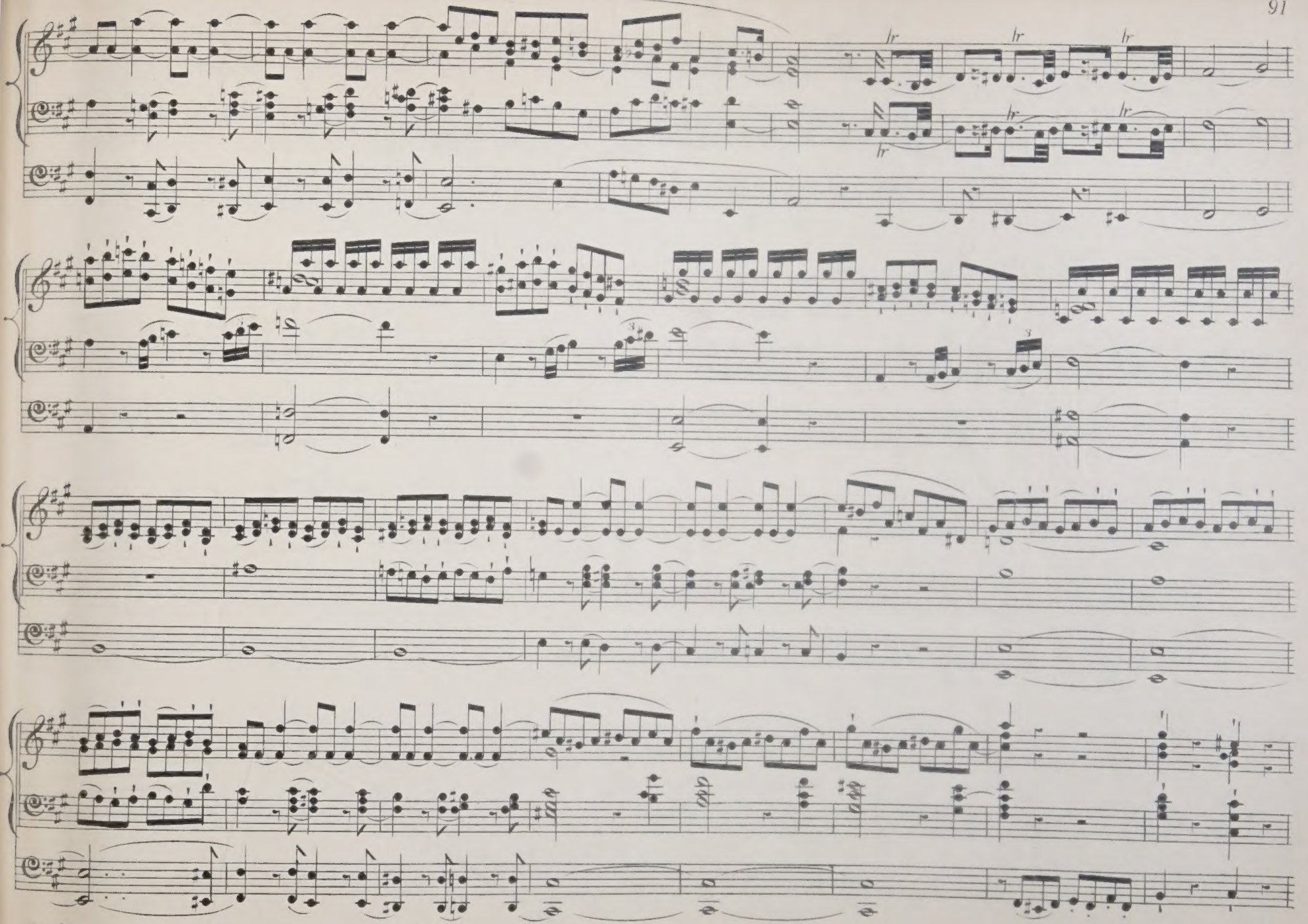
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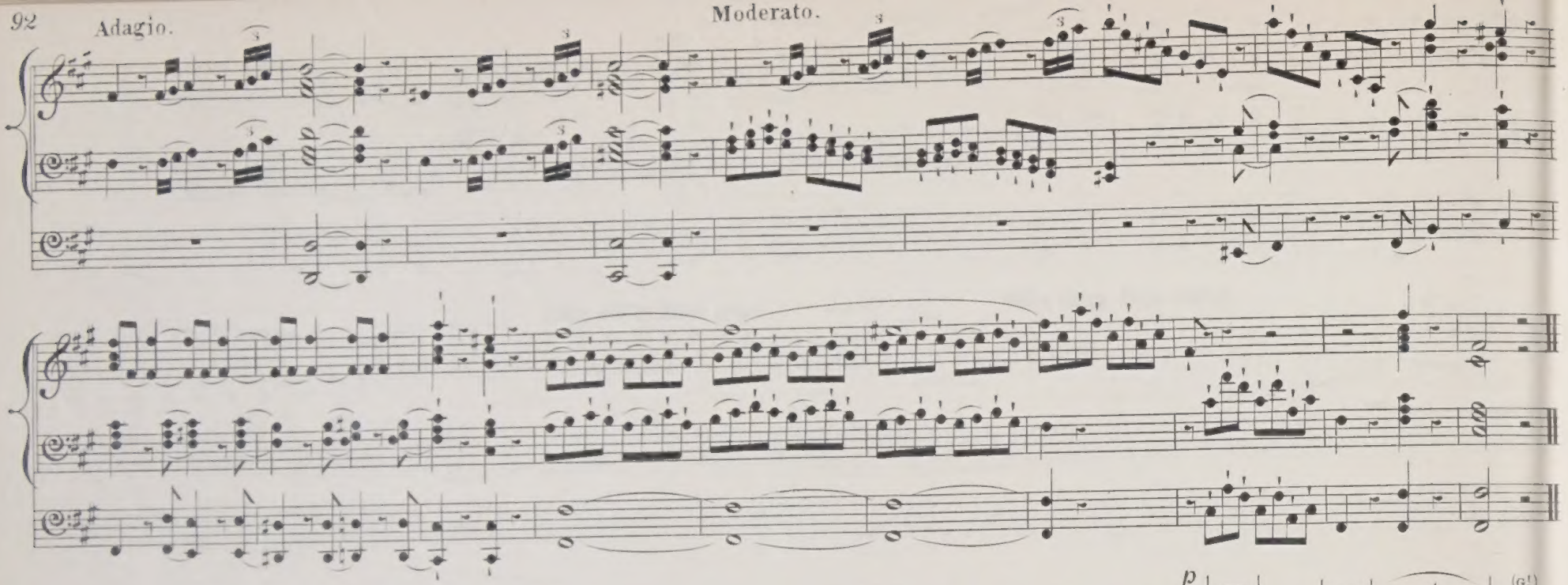

Alla Breve.

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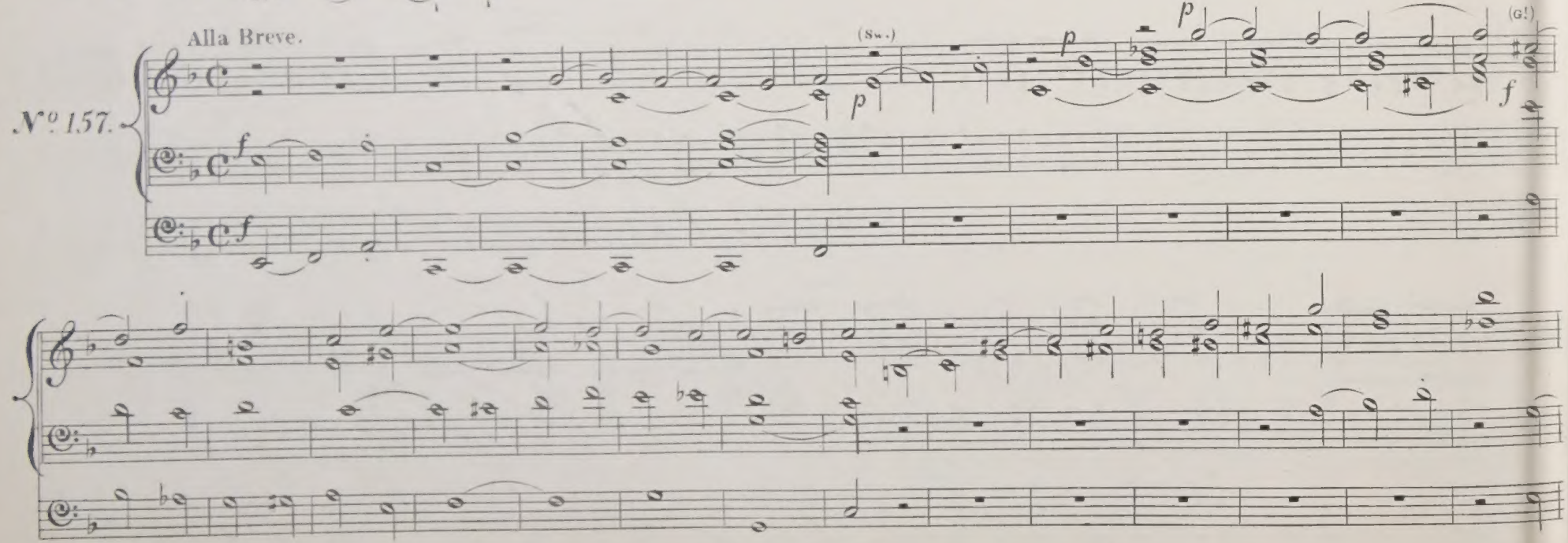

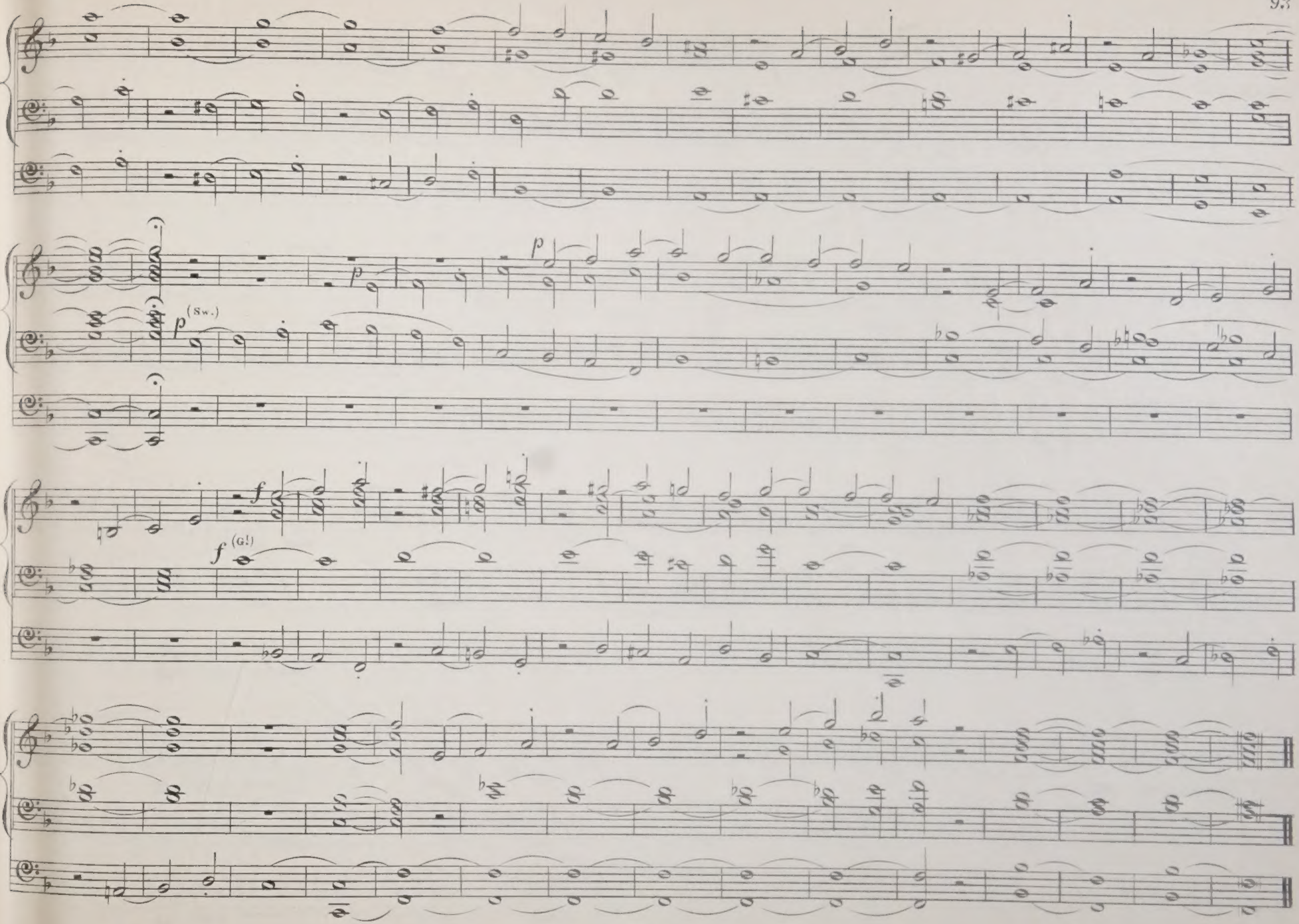
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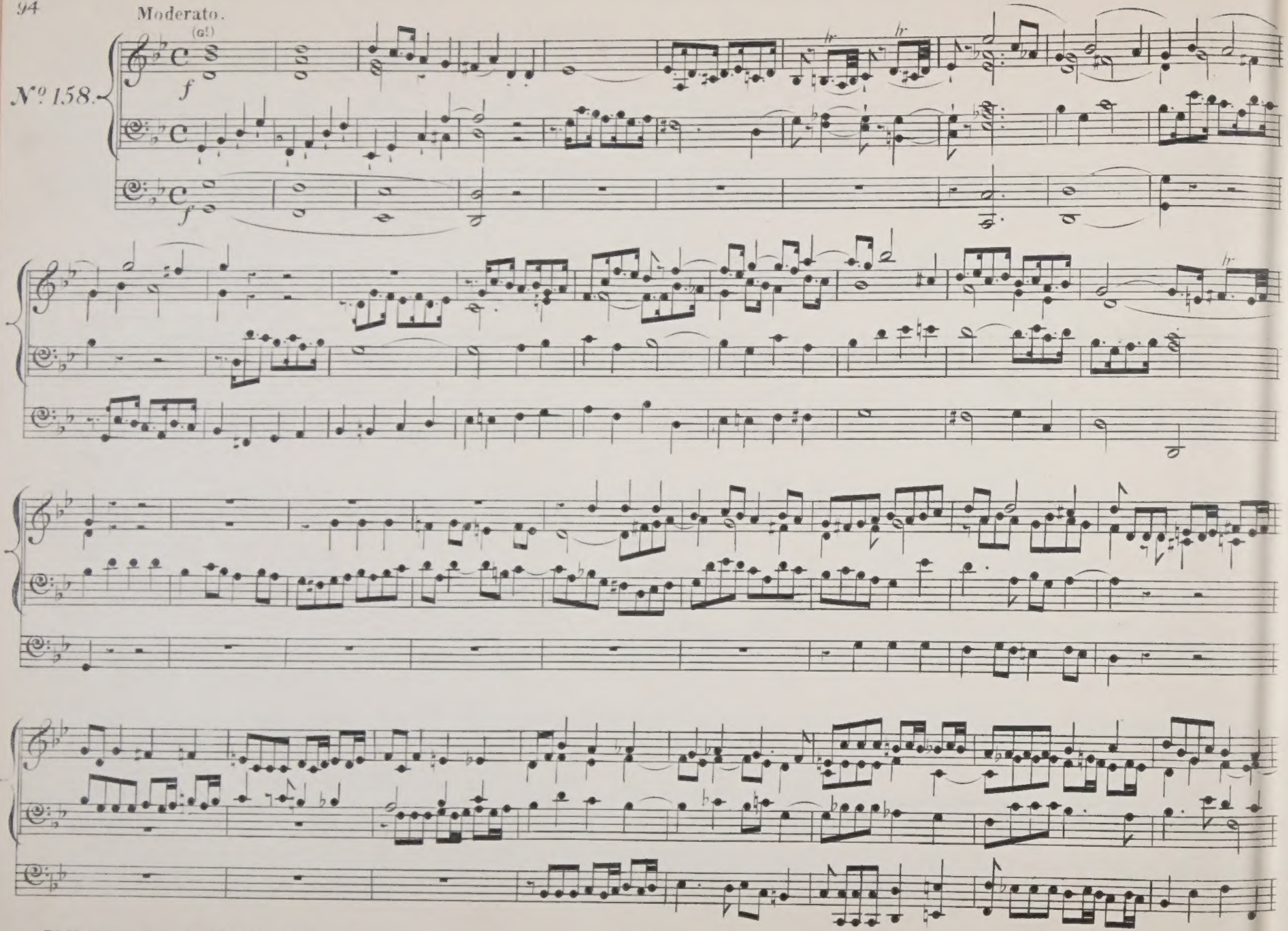
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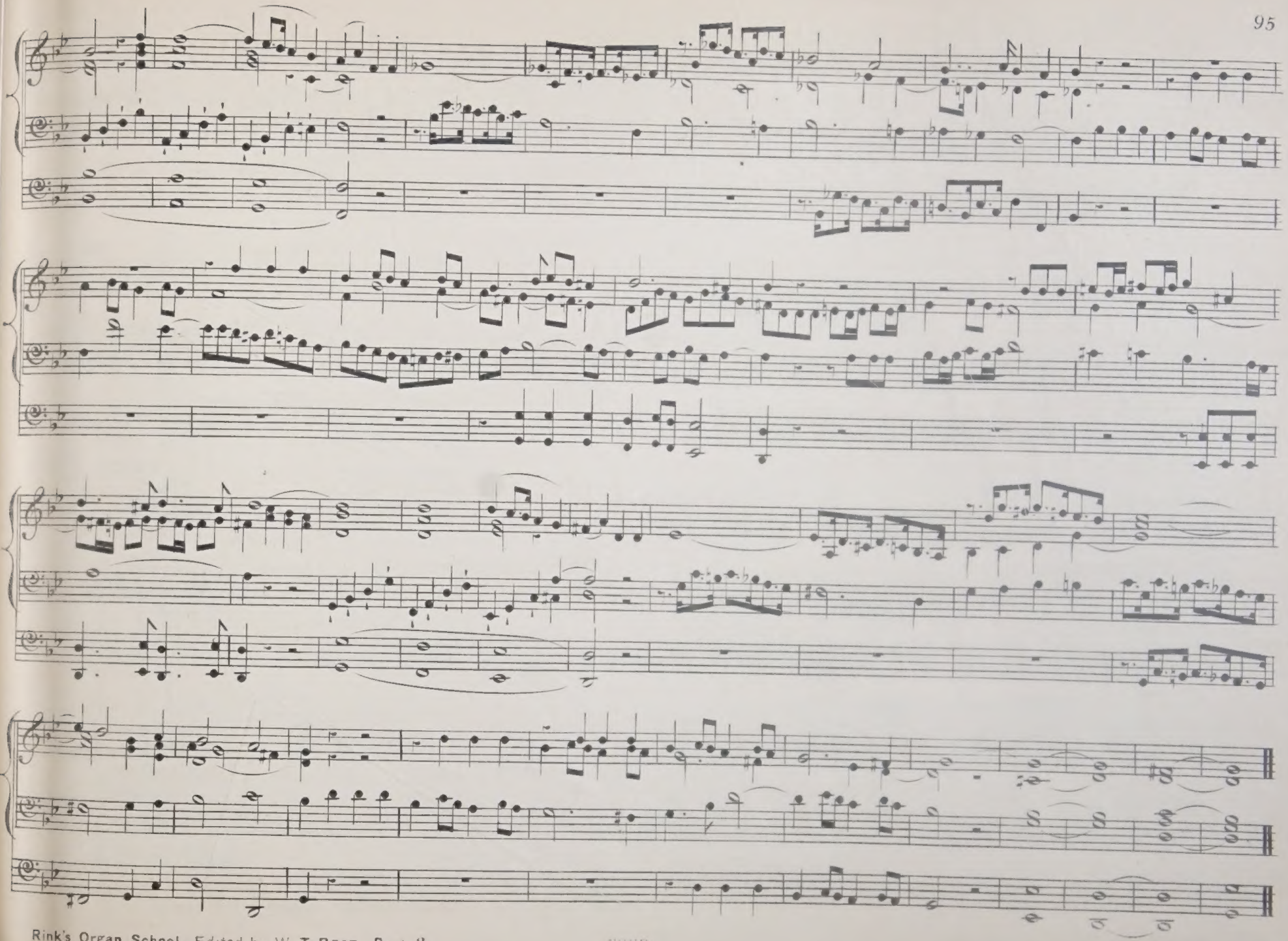

Andante.

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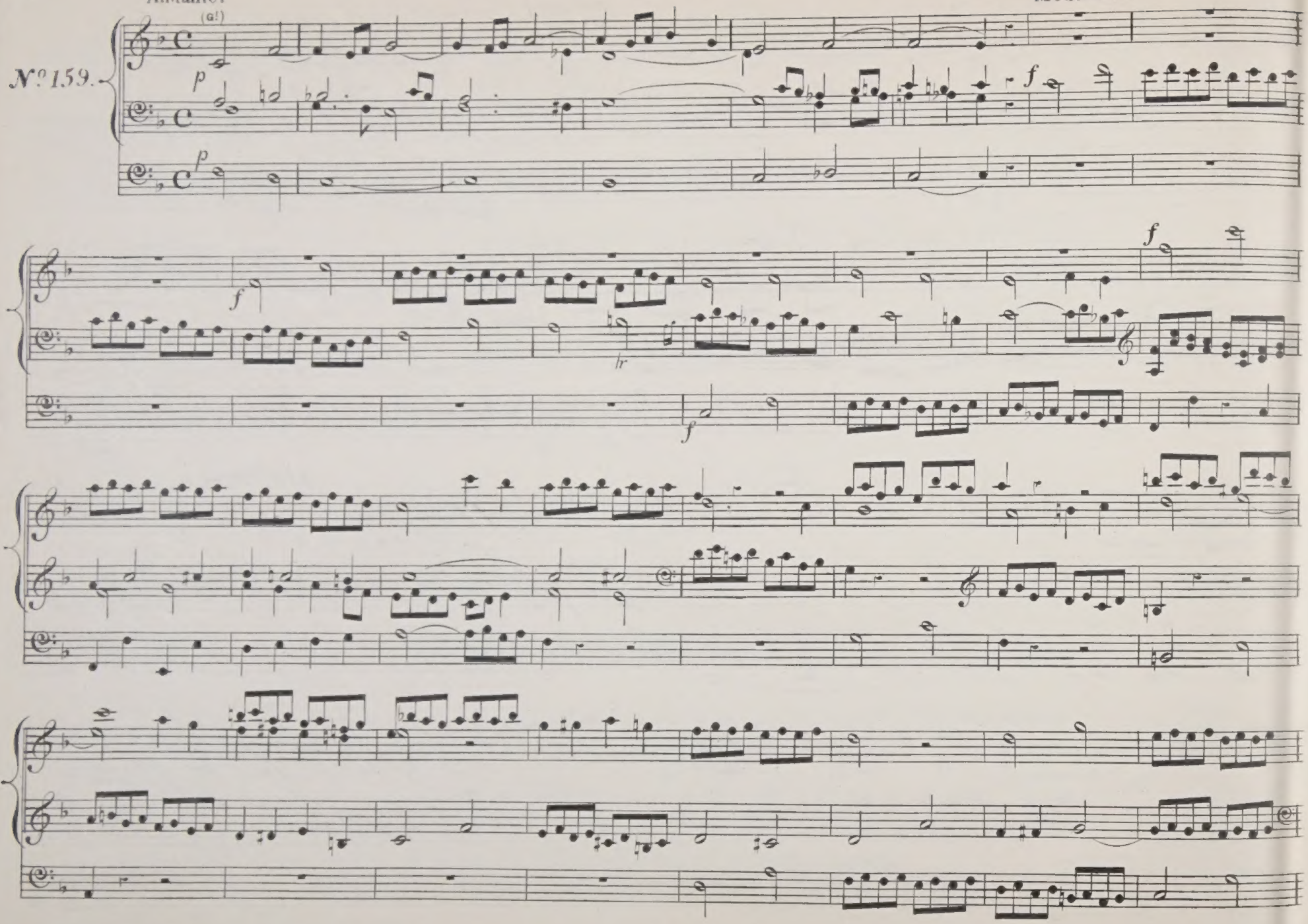

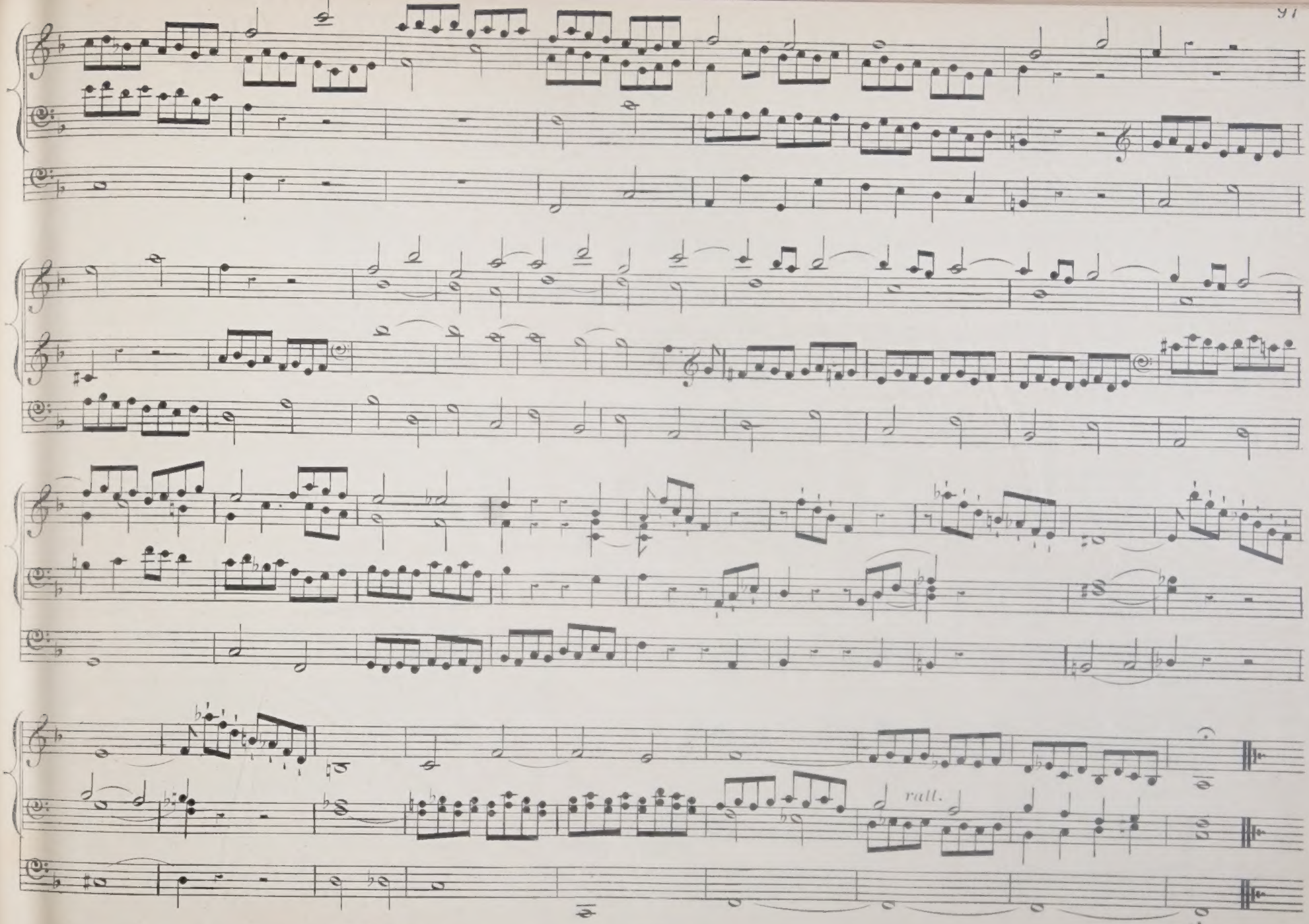
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7. Canzonetta	1	0
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*11. March in B flat	1	0
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12. Ten Preludes	2	0
13. Fantasia in D	1	6
14. Two Preludes (B flat and G)	1	0
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2. Andante in F	1	0
3. Andante in A	1	0
4. Concert Variations	2	0
* 5. Allegretto in E, and Prelude in G	1	0
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Adagio.

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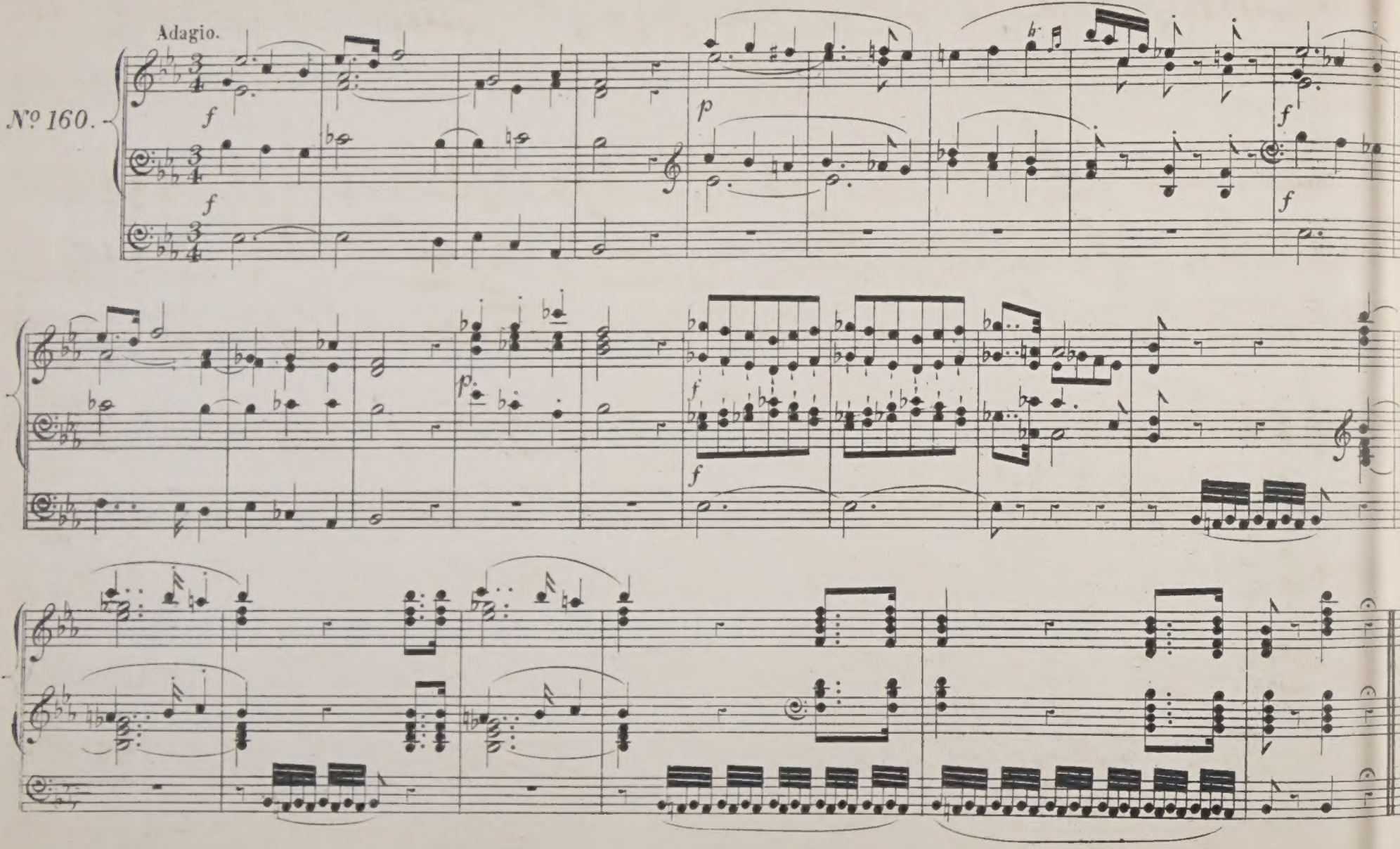
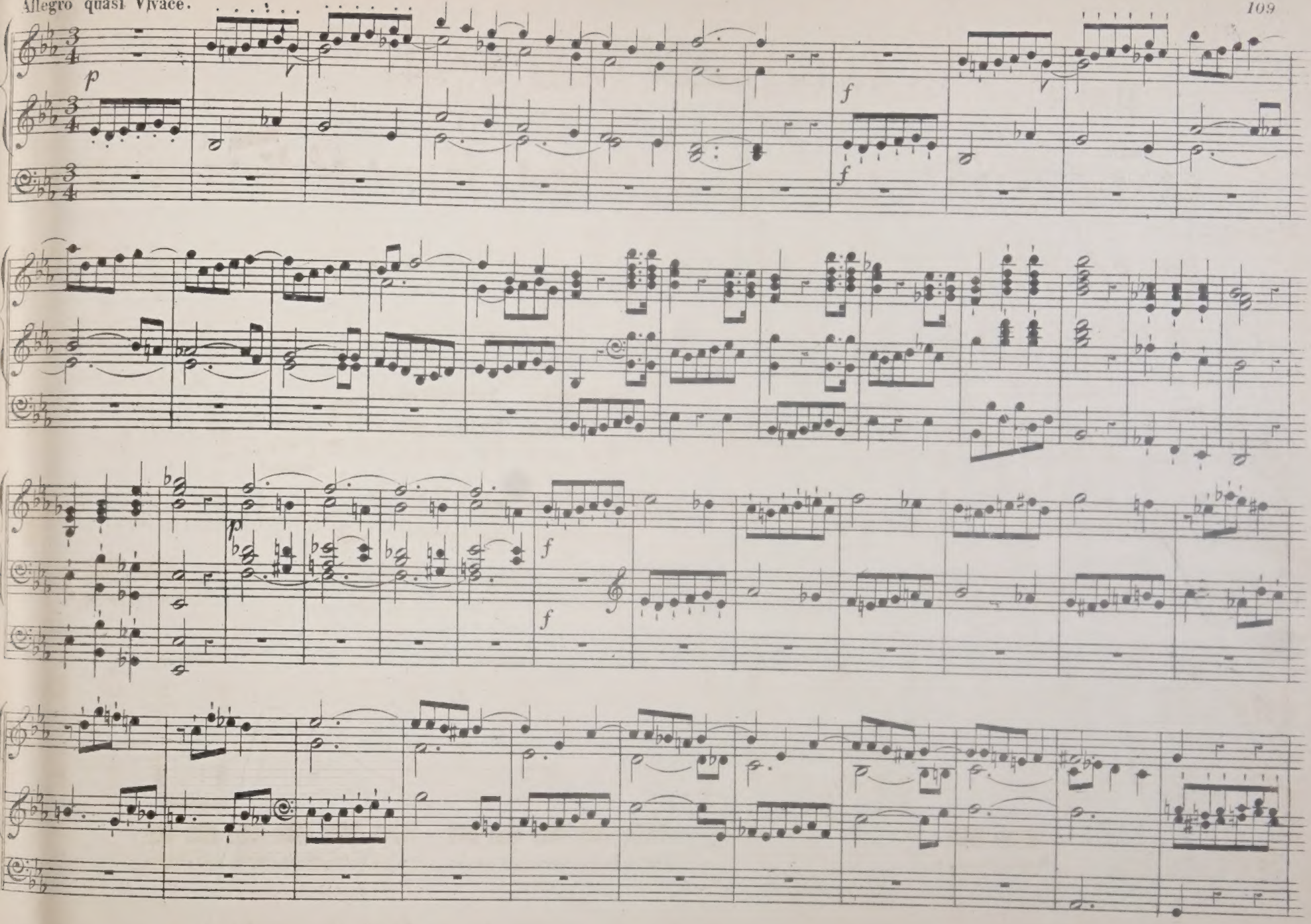
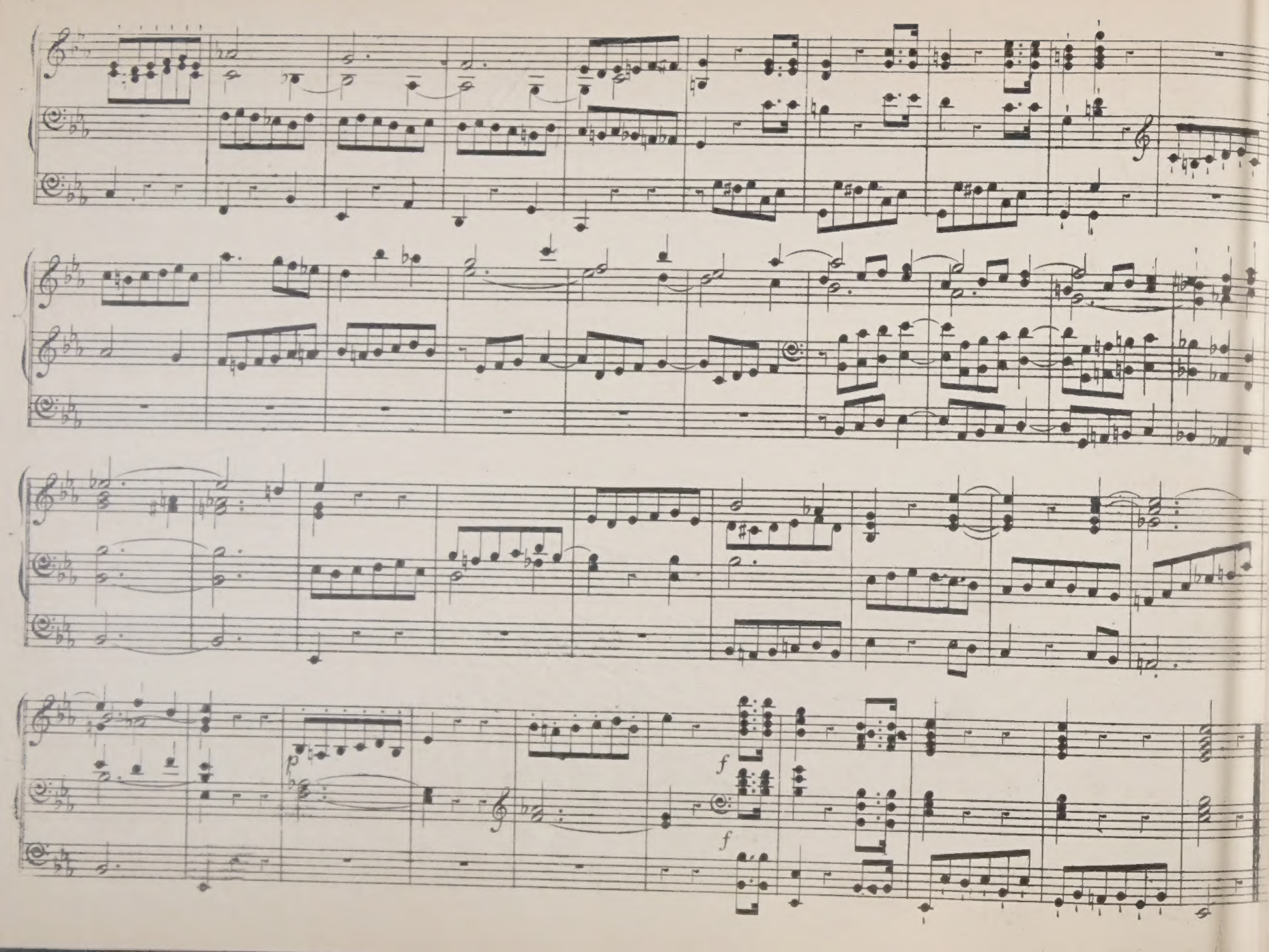


The *Forte* passages must be played on the Full Organ, and the *Piano* passages on a Flute or a Stopped Diapason **8** feet.

Allegro quasi Vivace.

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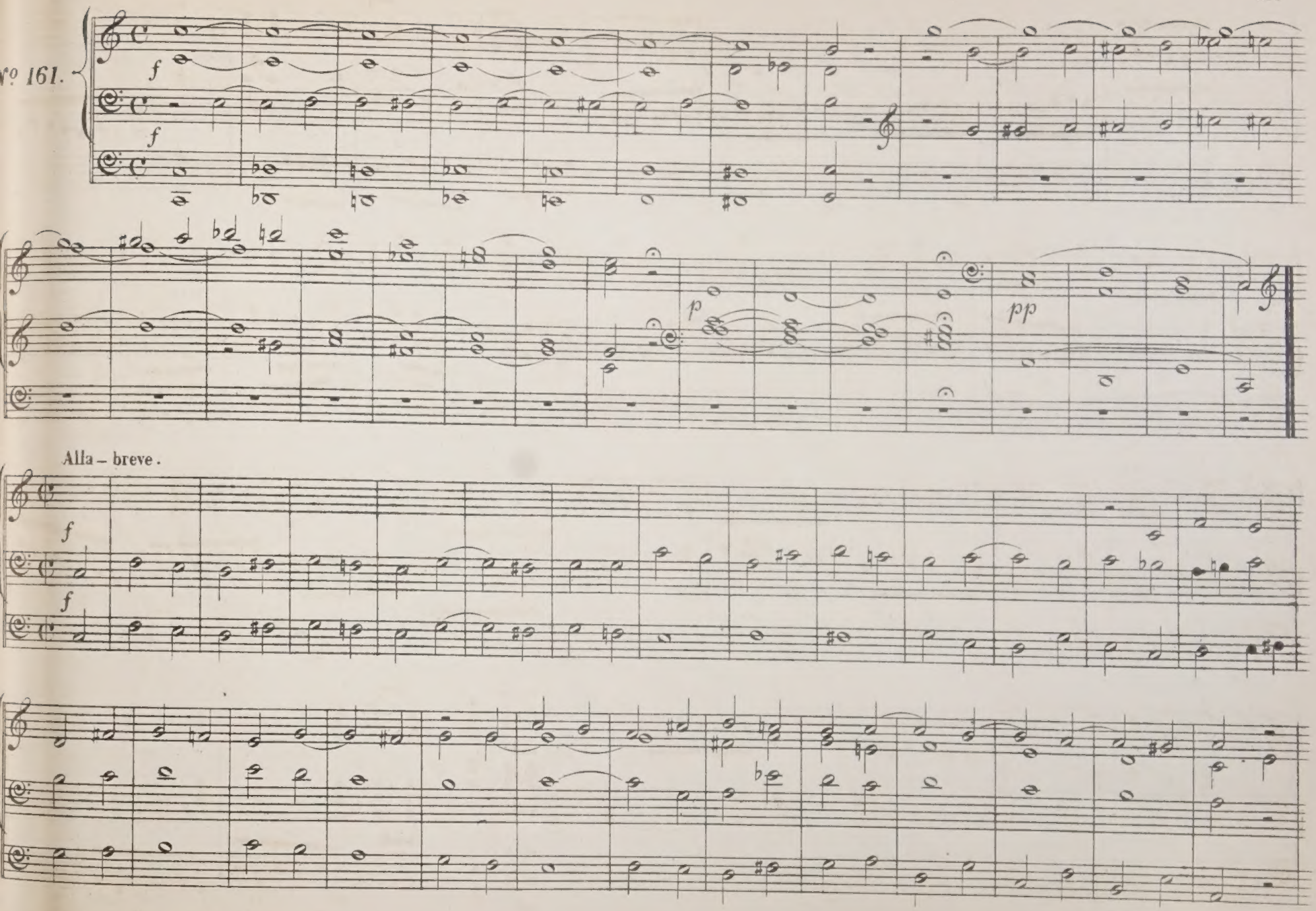
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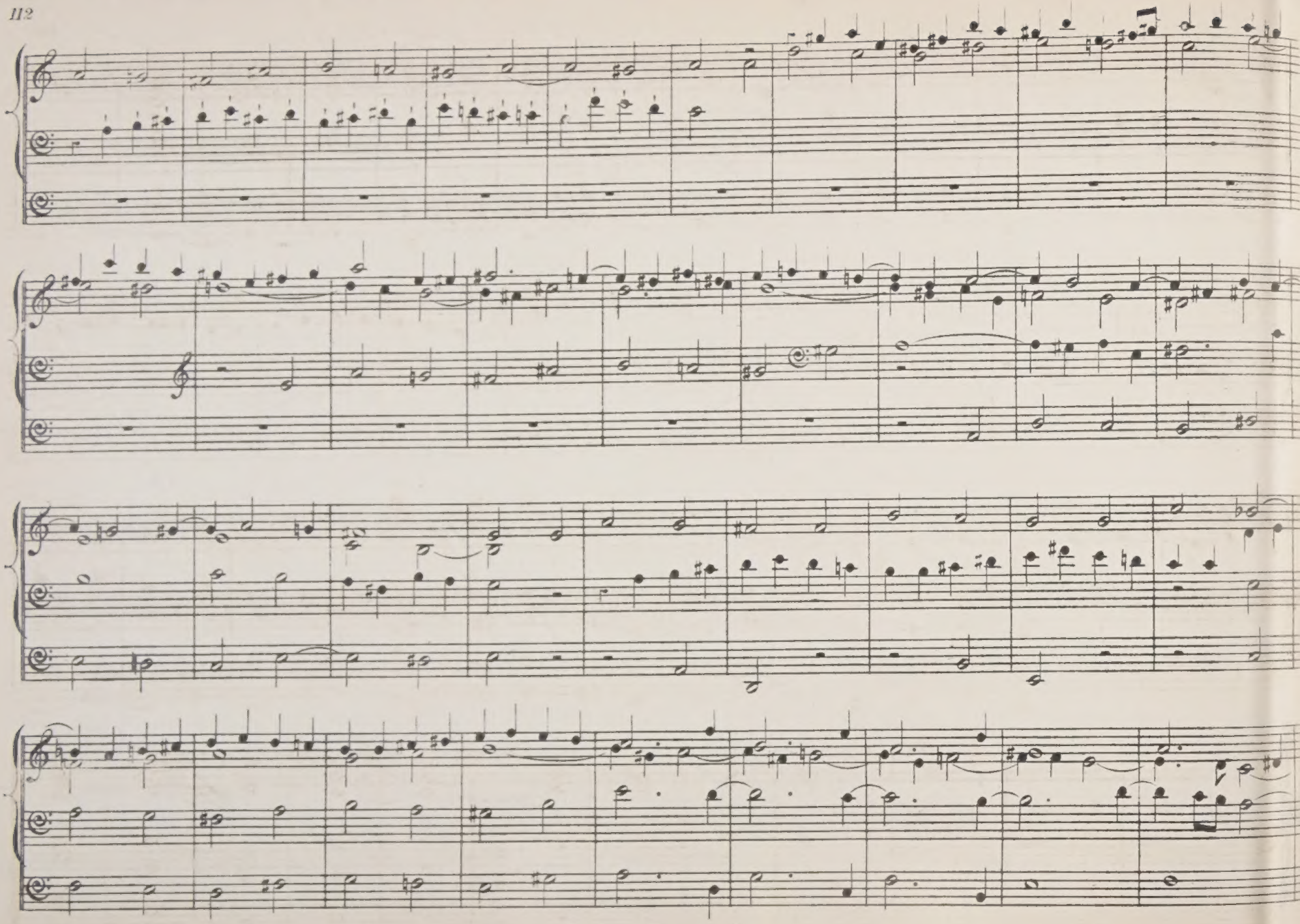
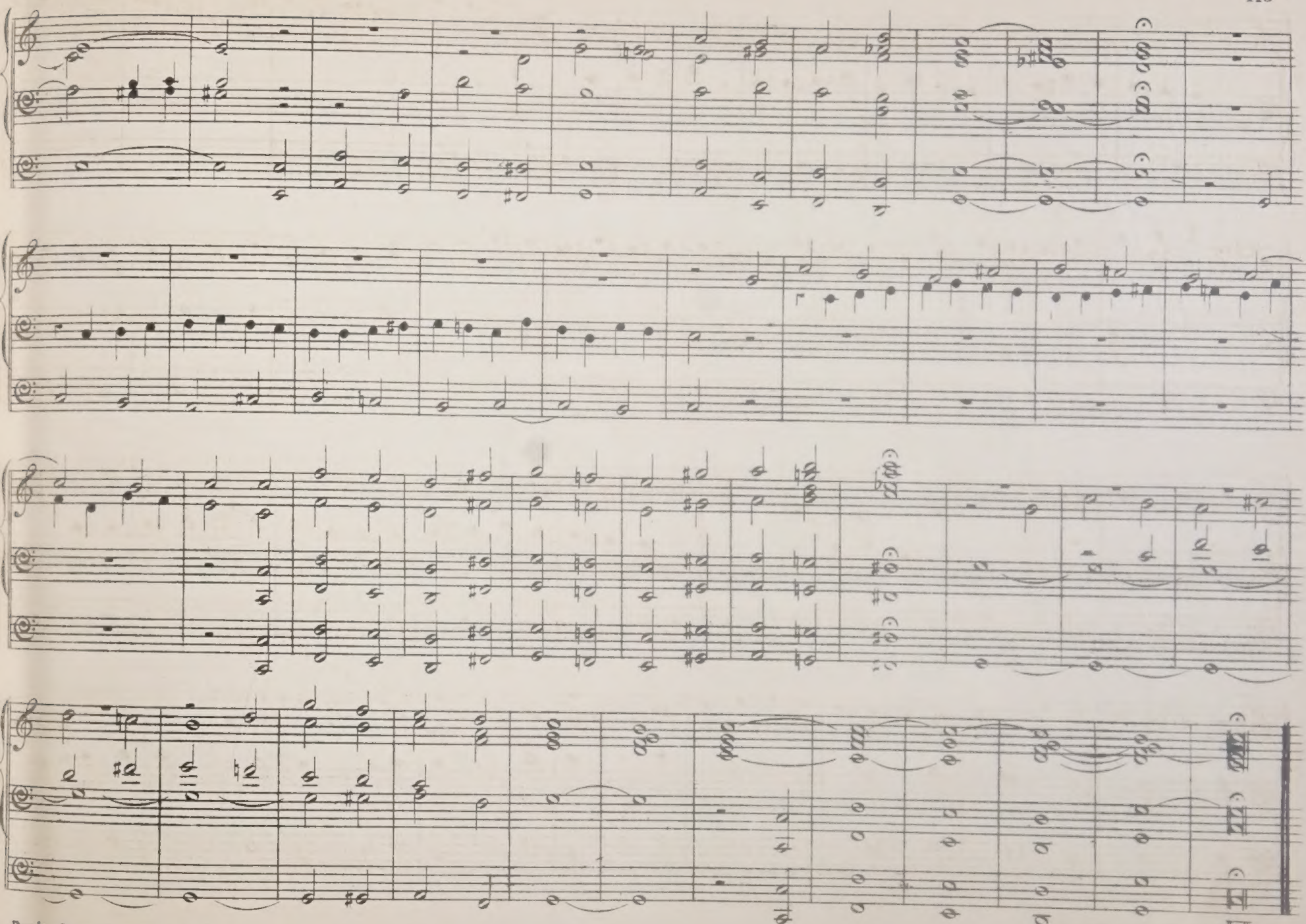
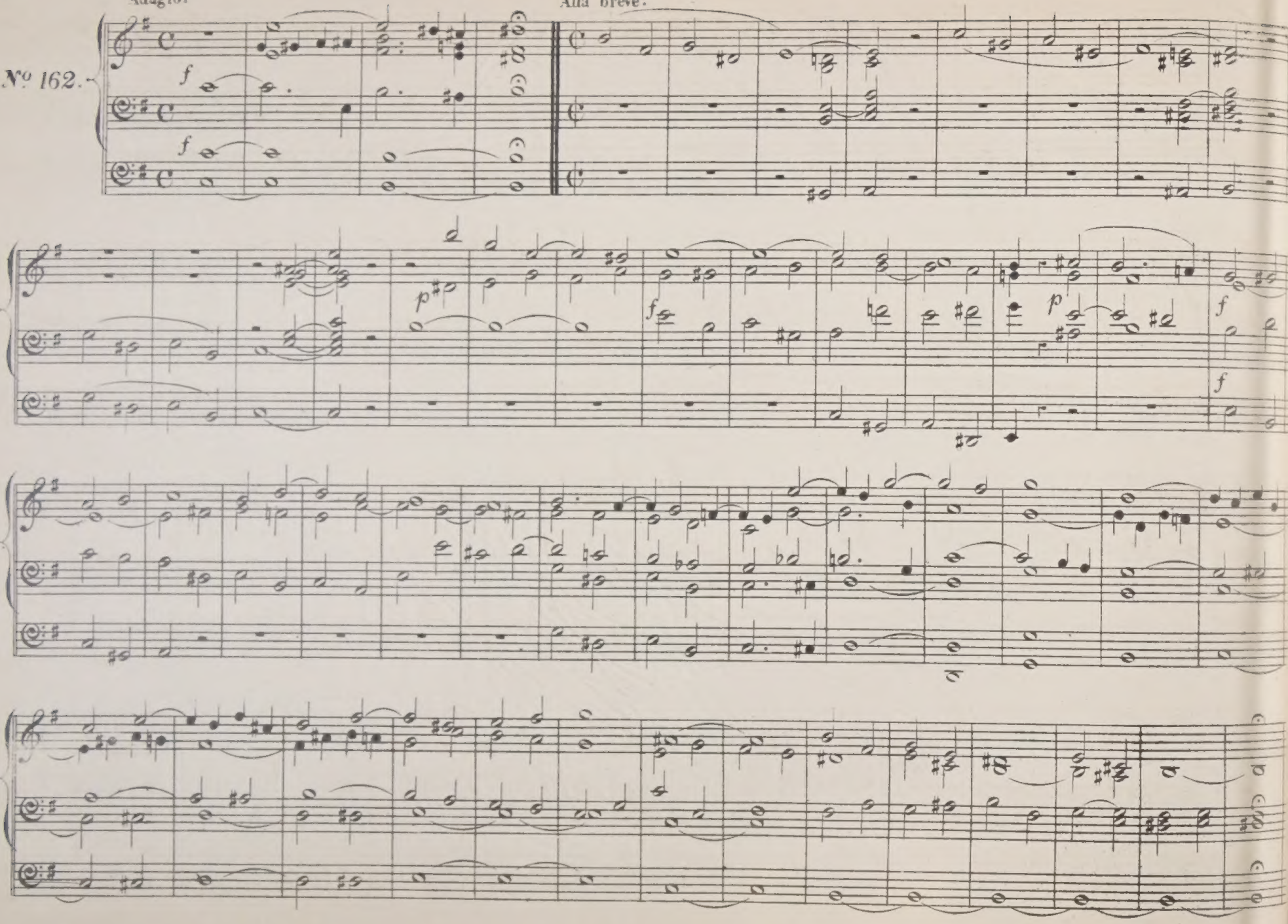


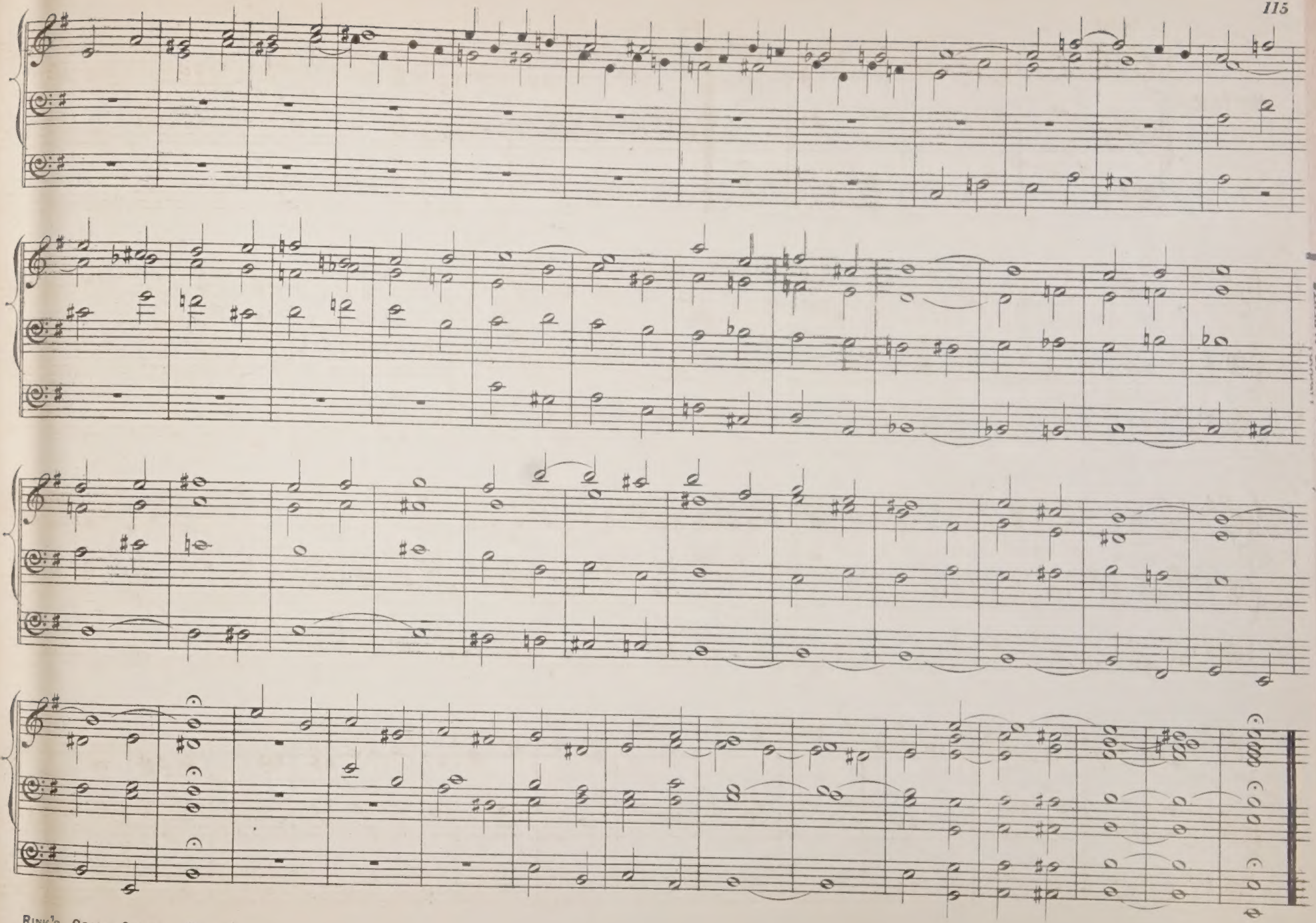


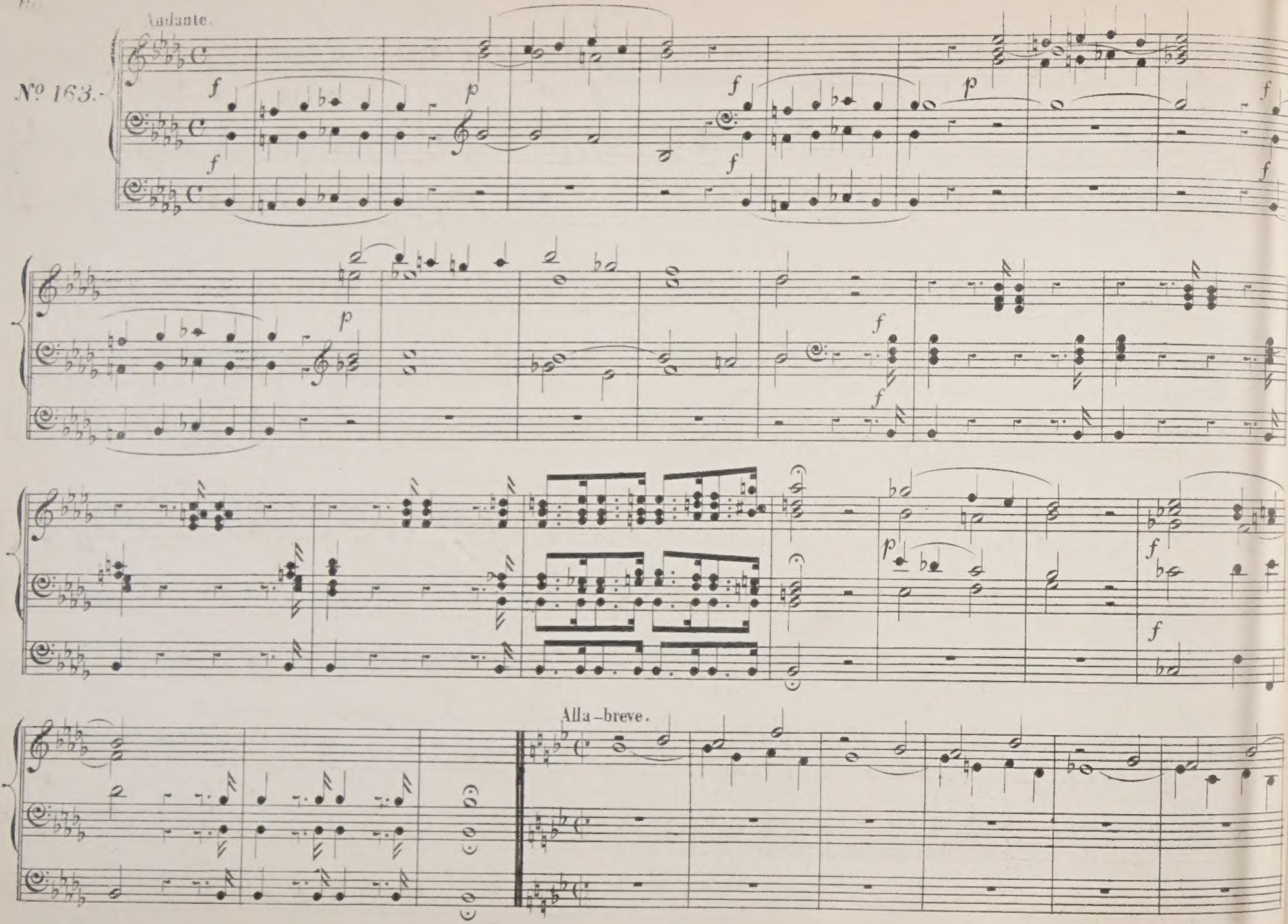
Adagio.

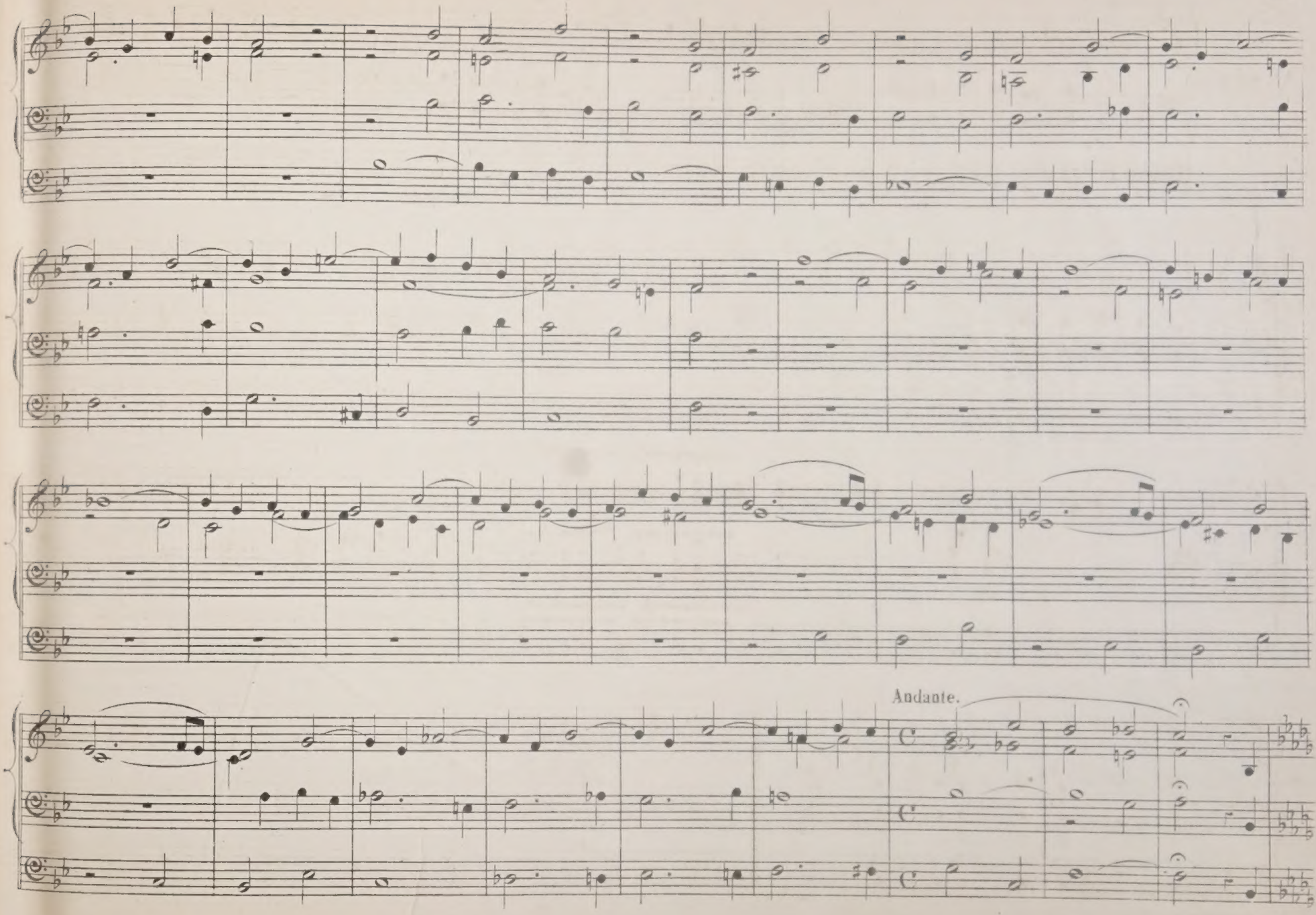
Alla breve.

No. 162.






Andante.
№ 163.
Alla-breve.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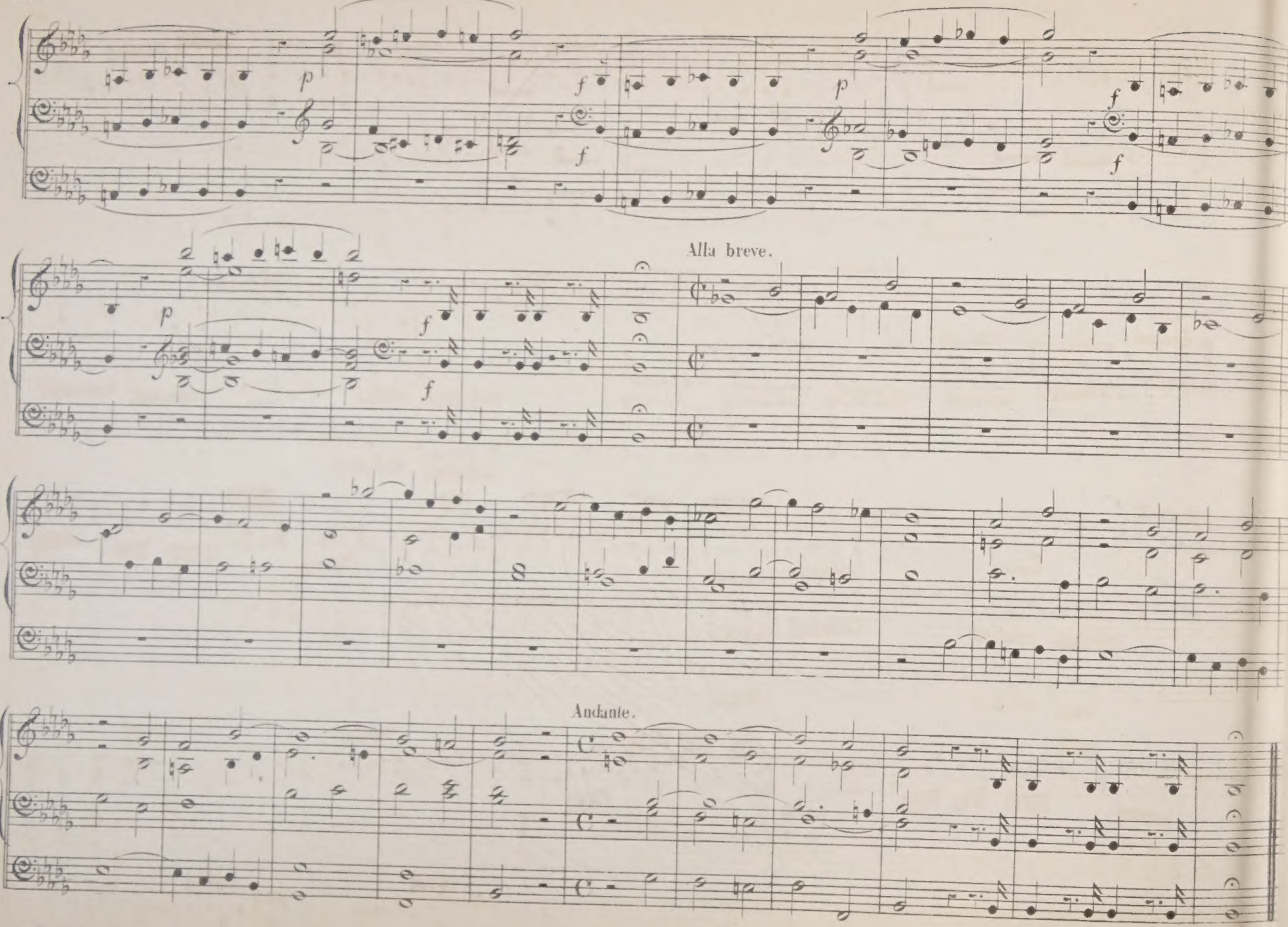
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Grave.

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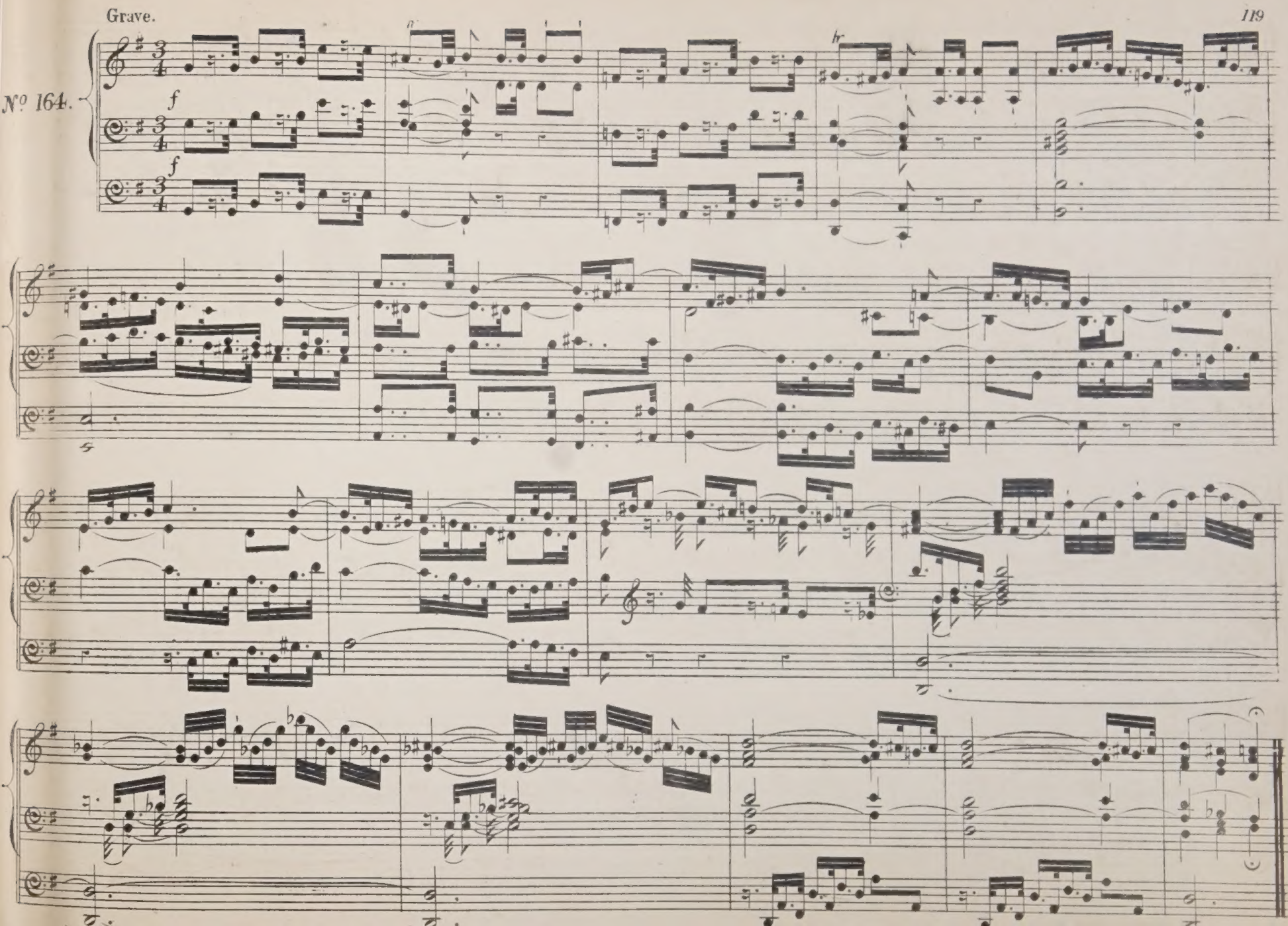

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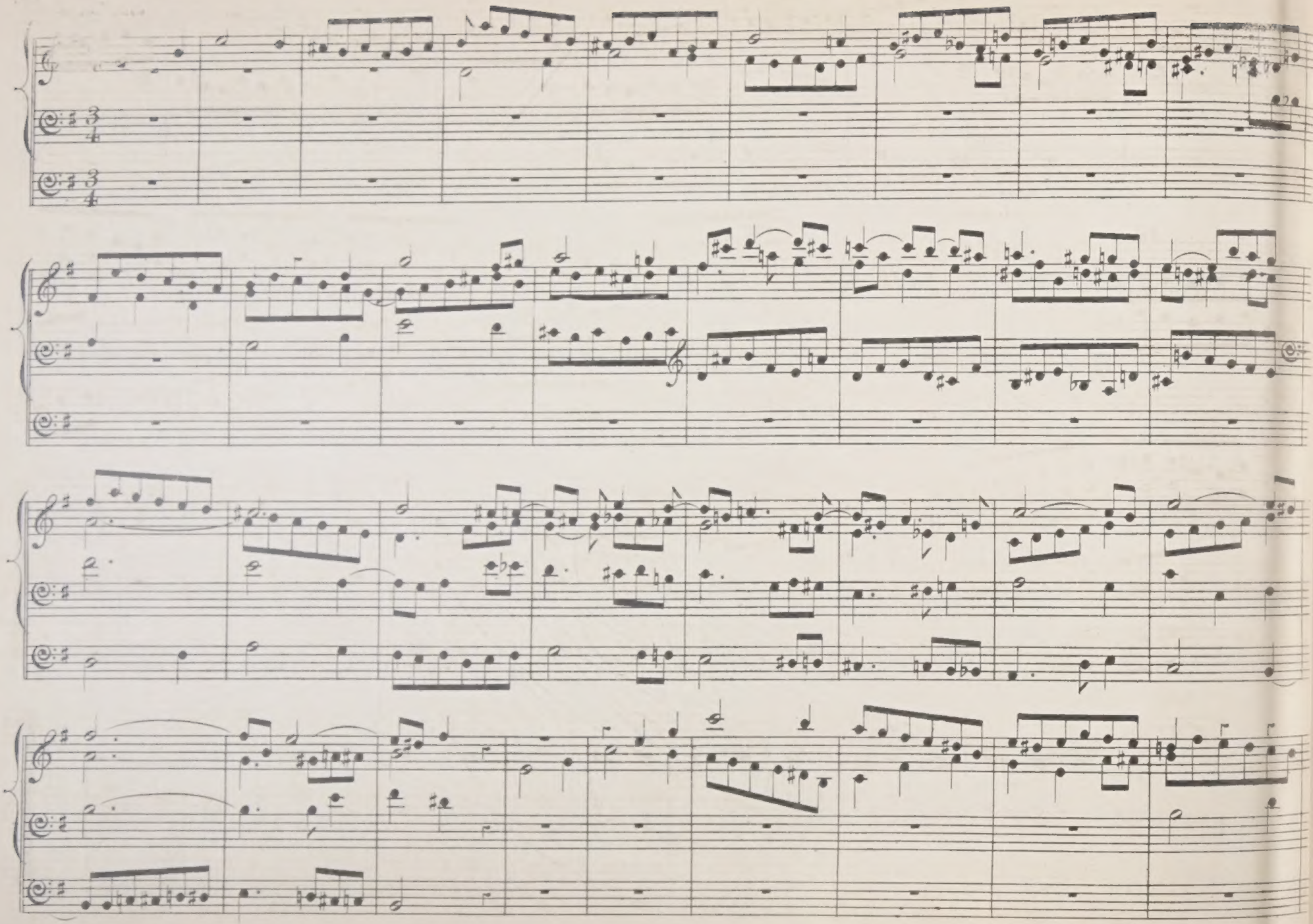

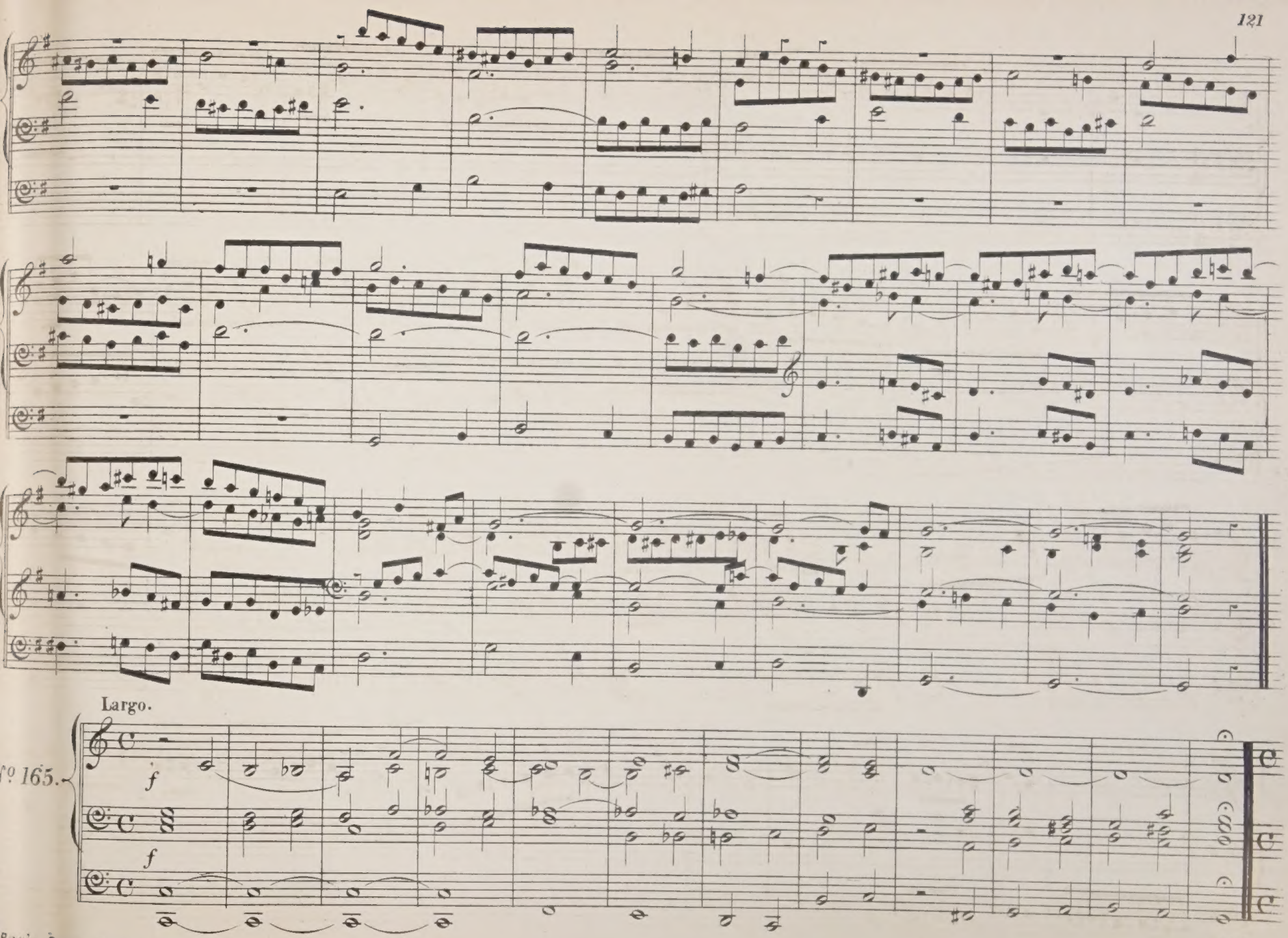

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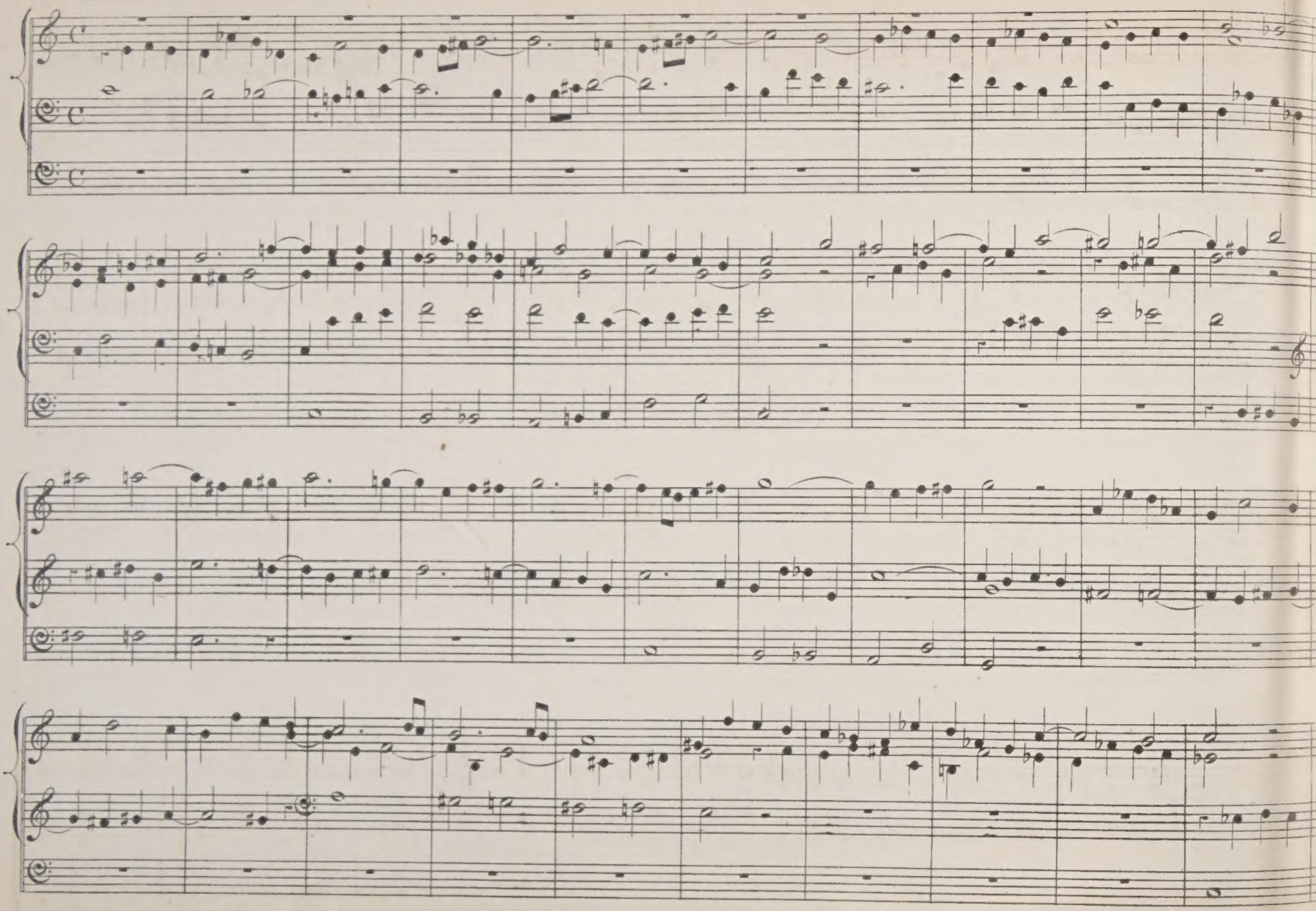

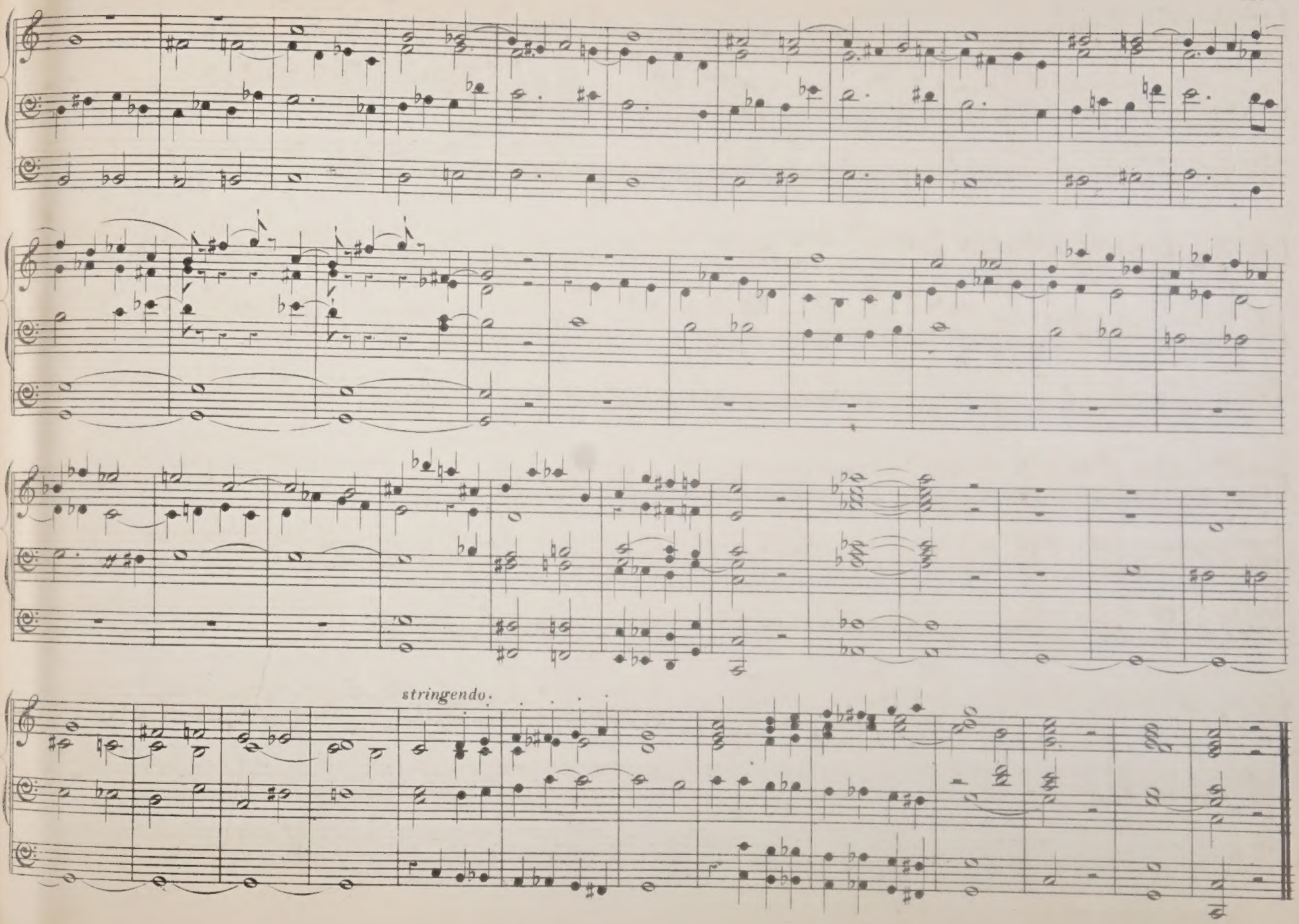
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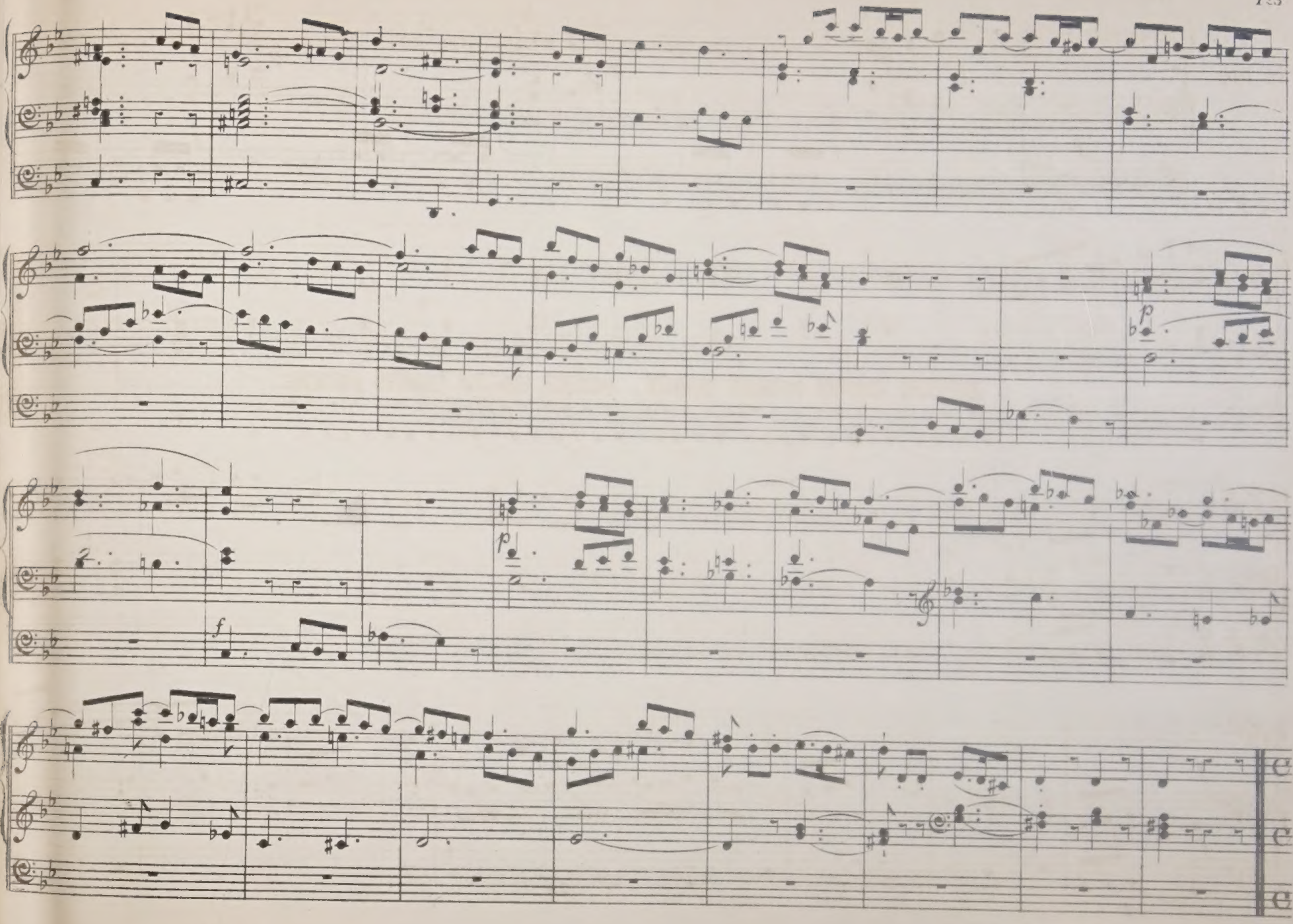
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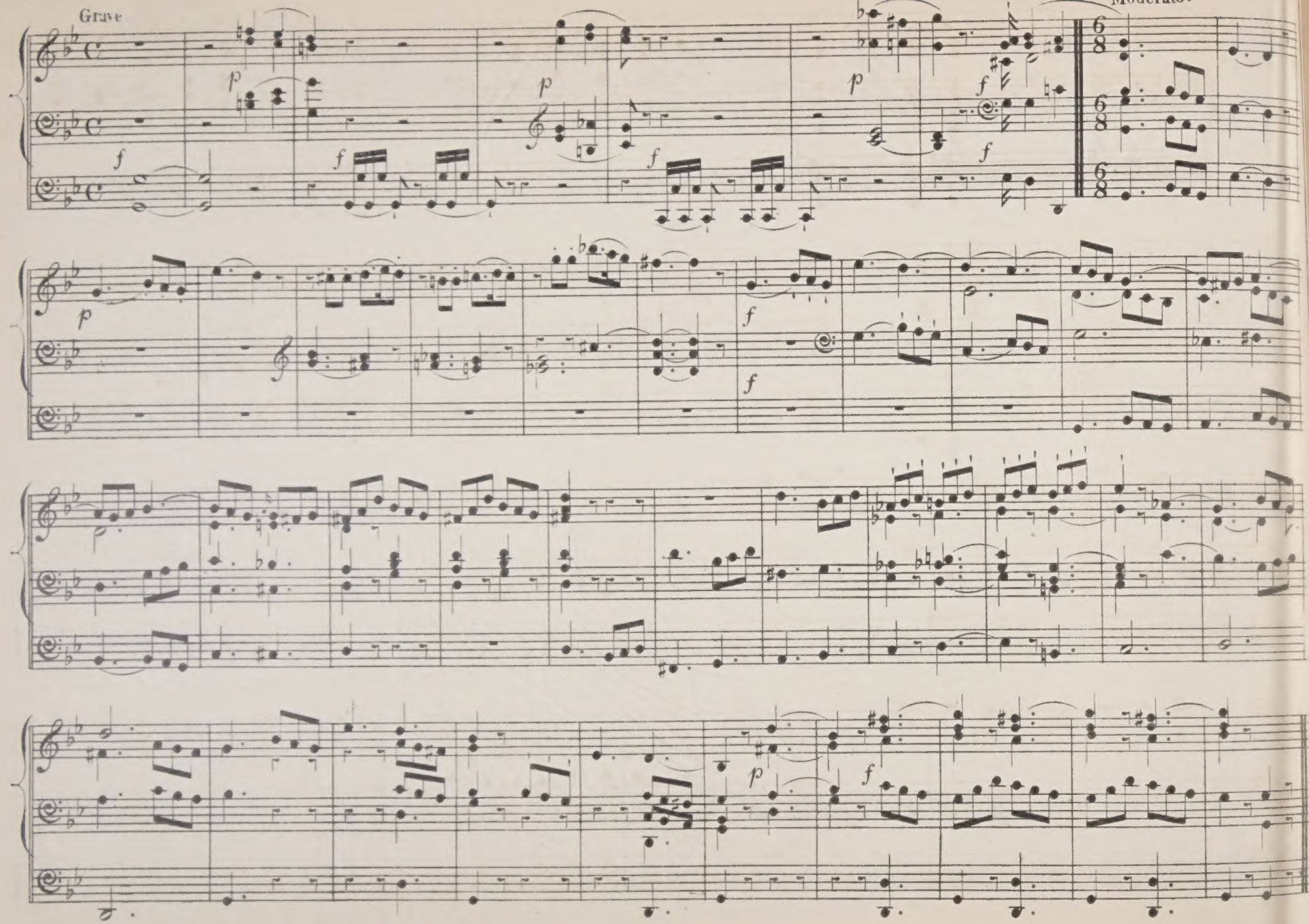
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Maestoso.

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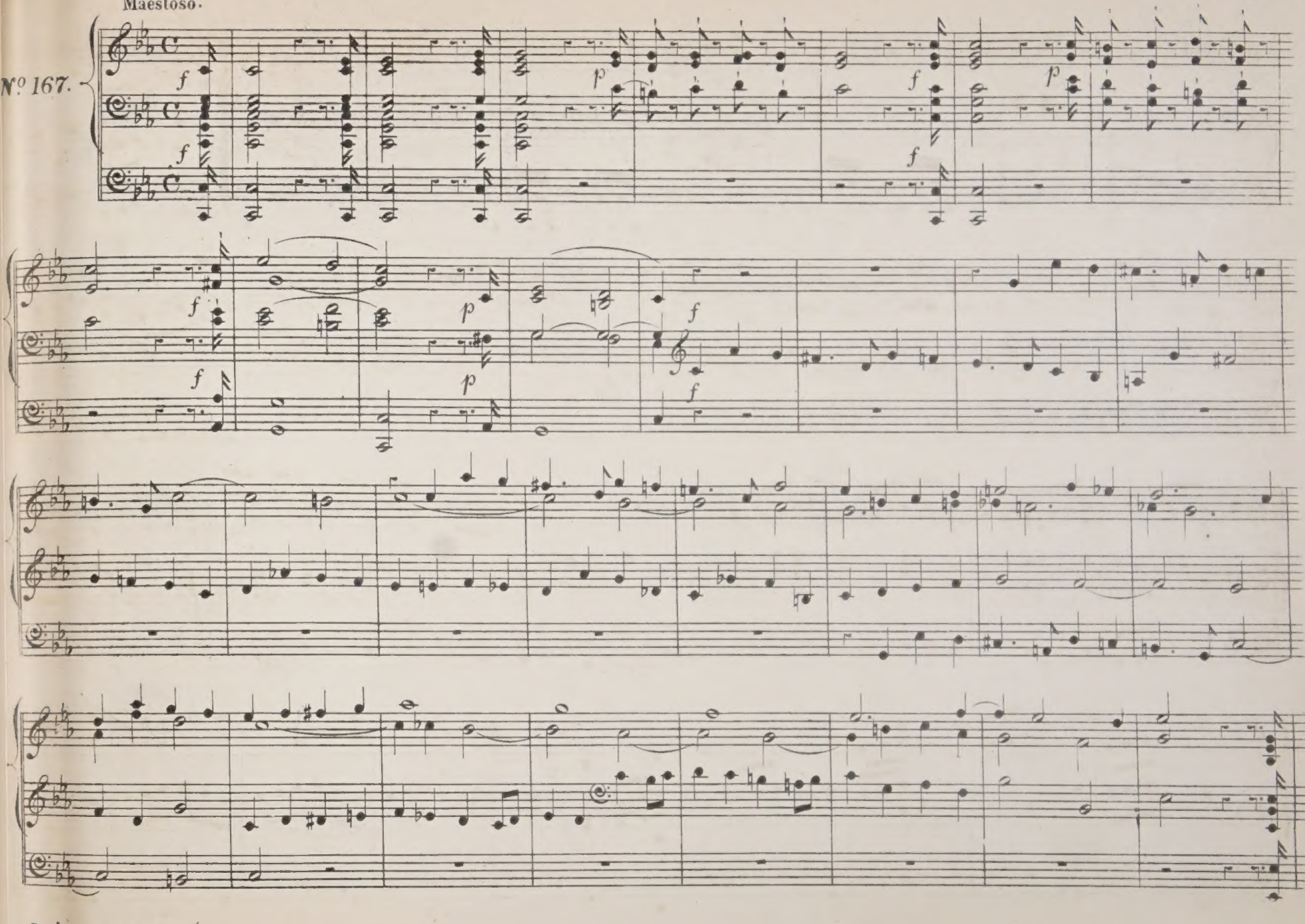

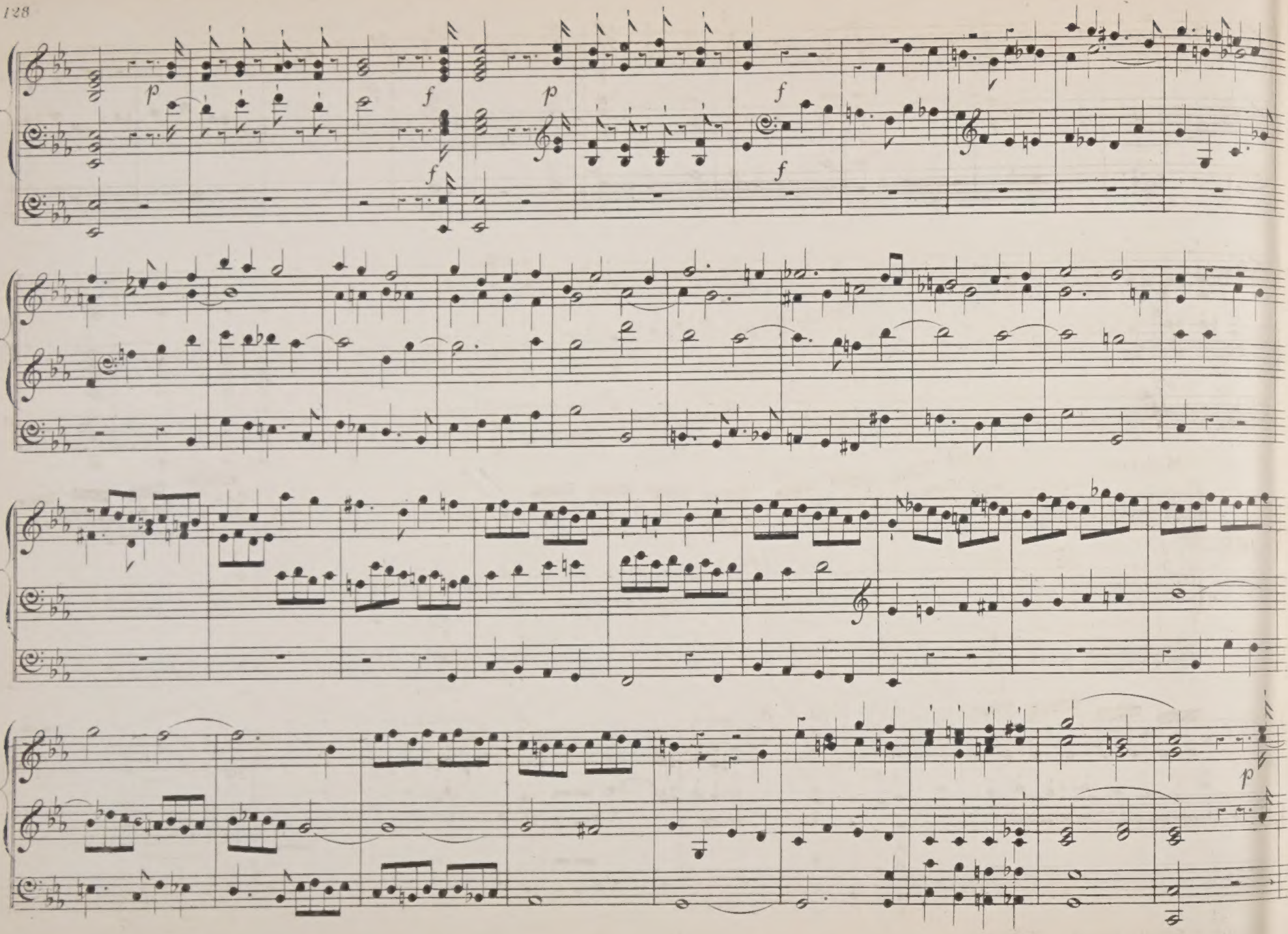
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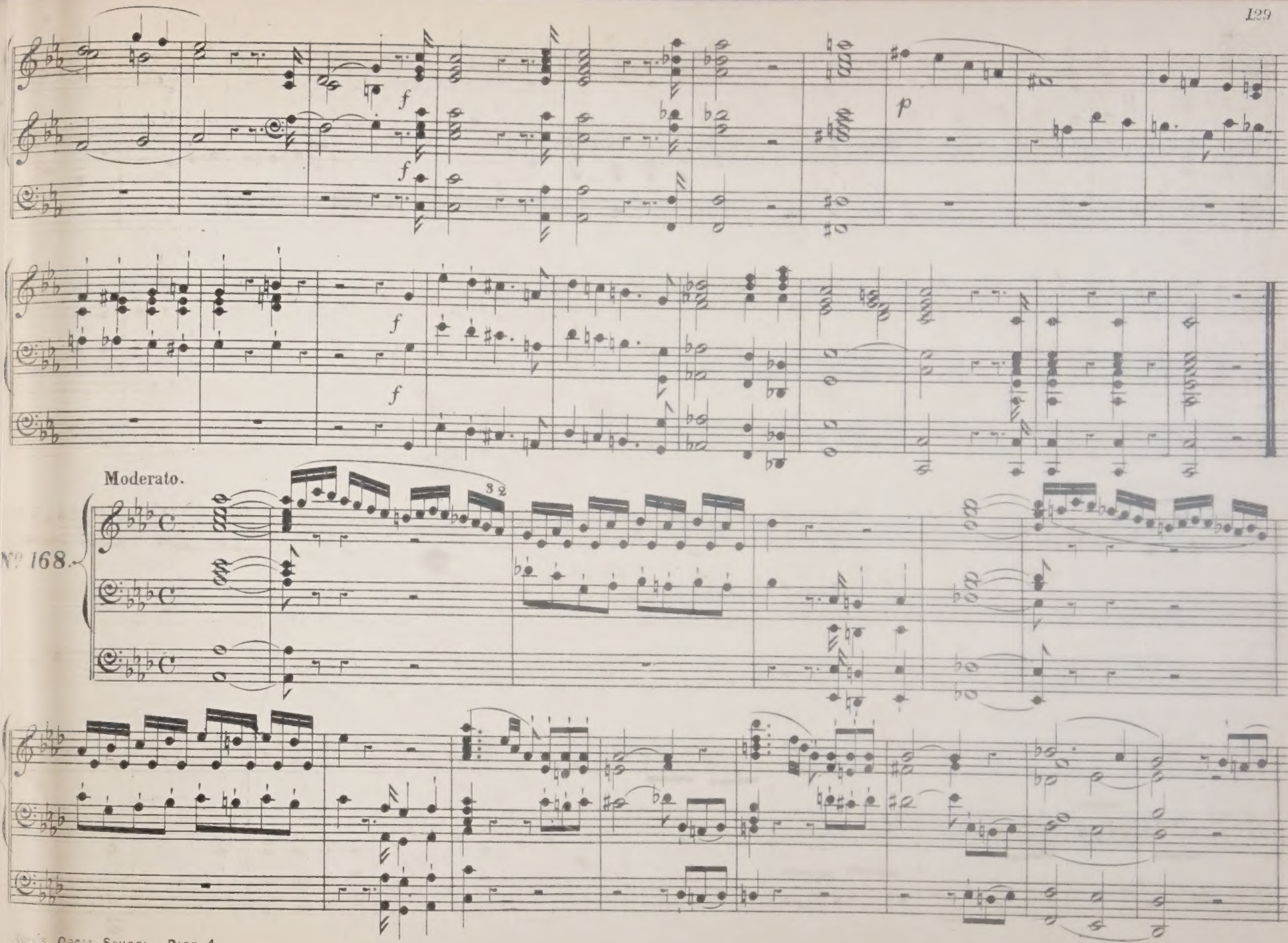
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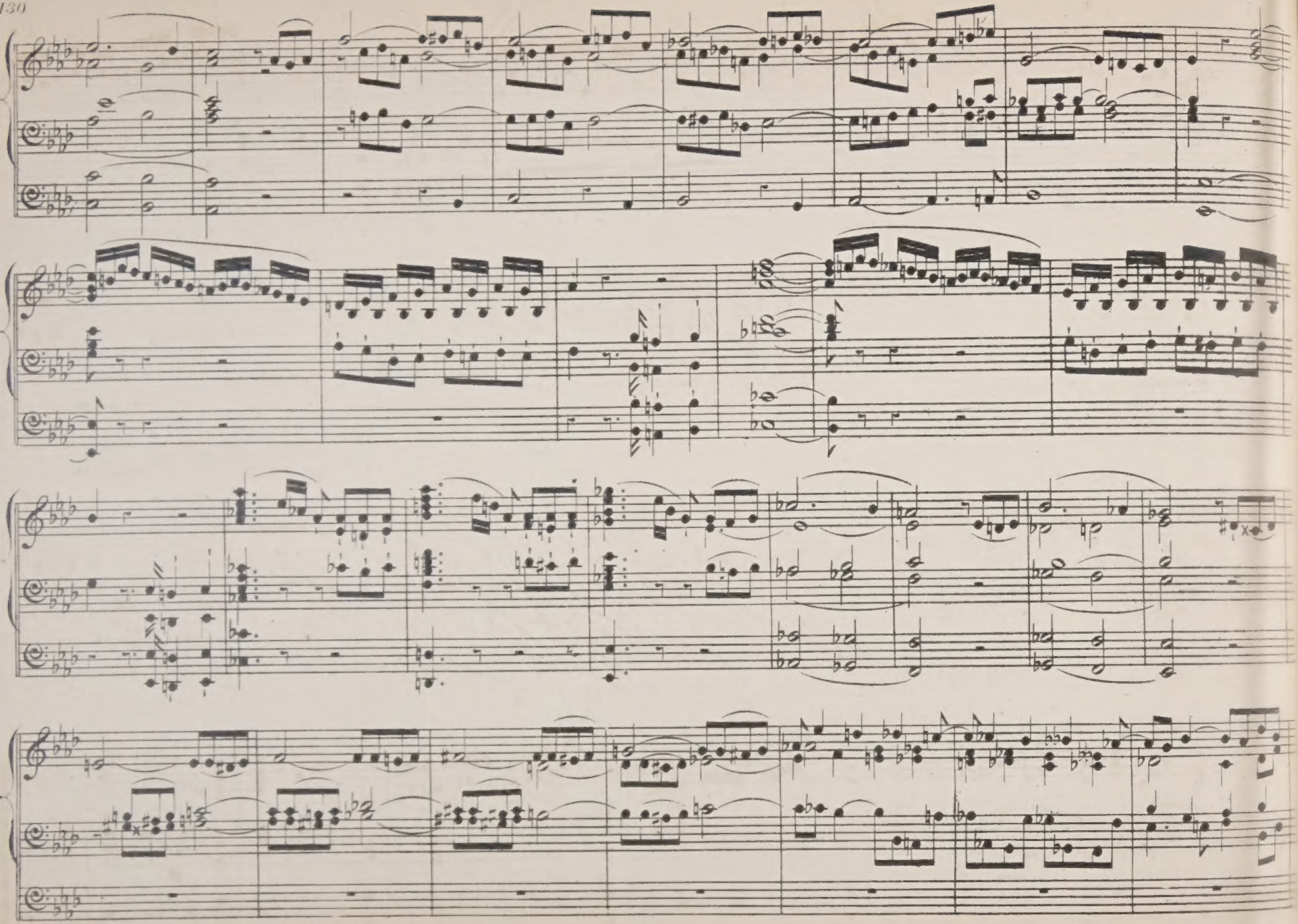

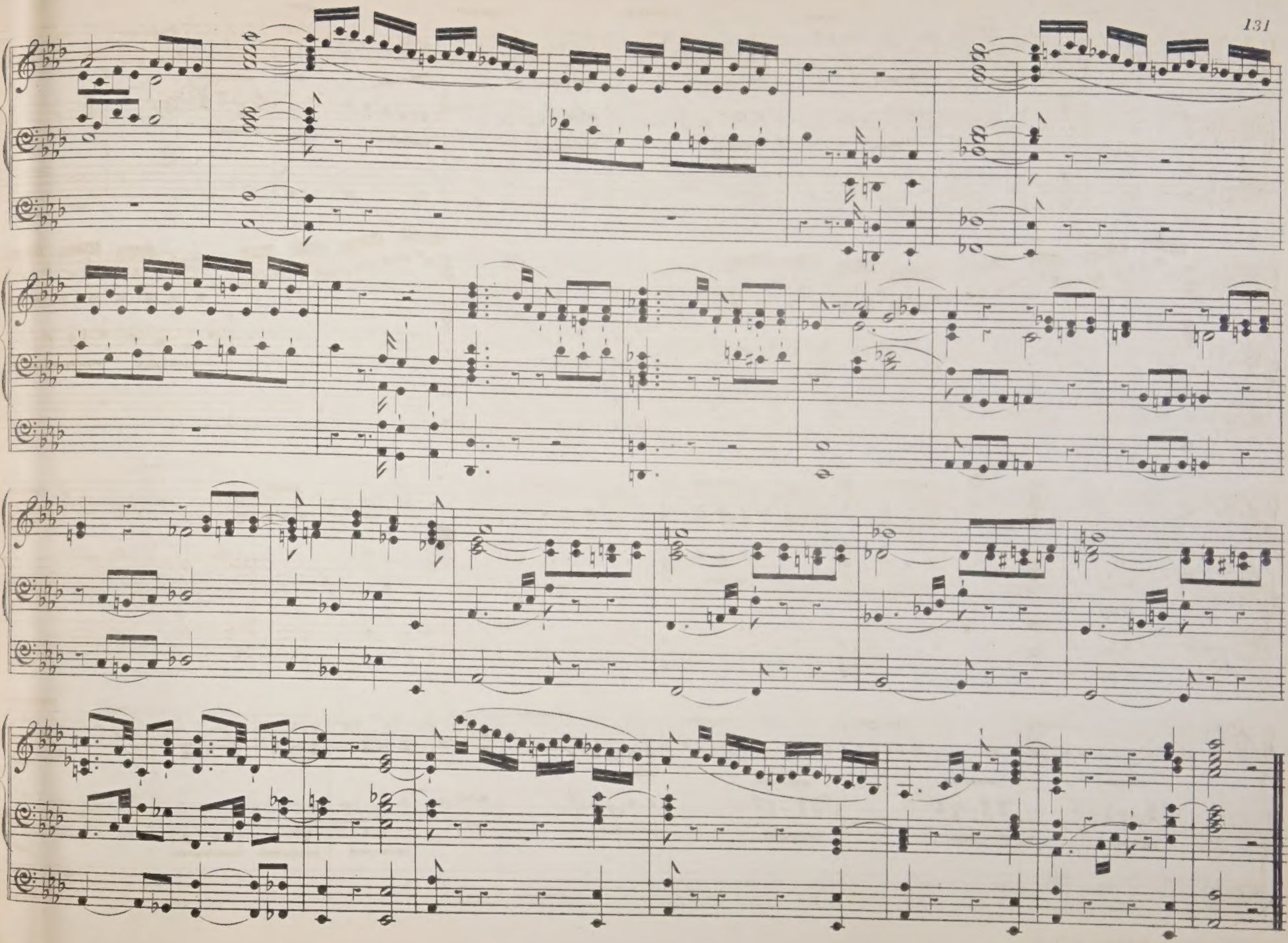

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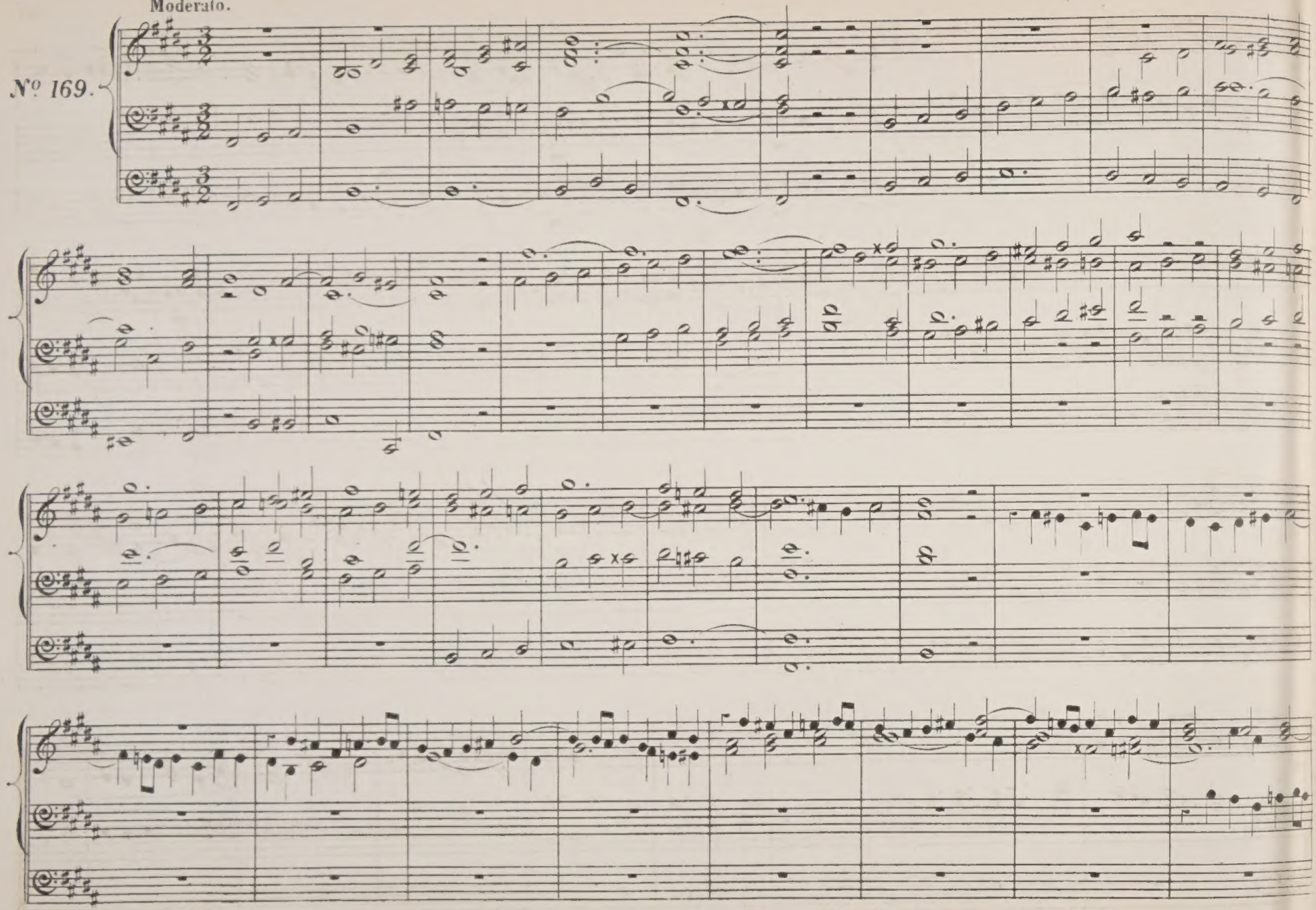

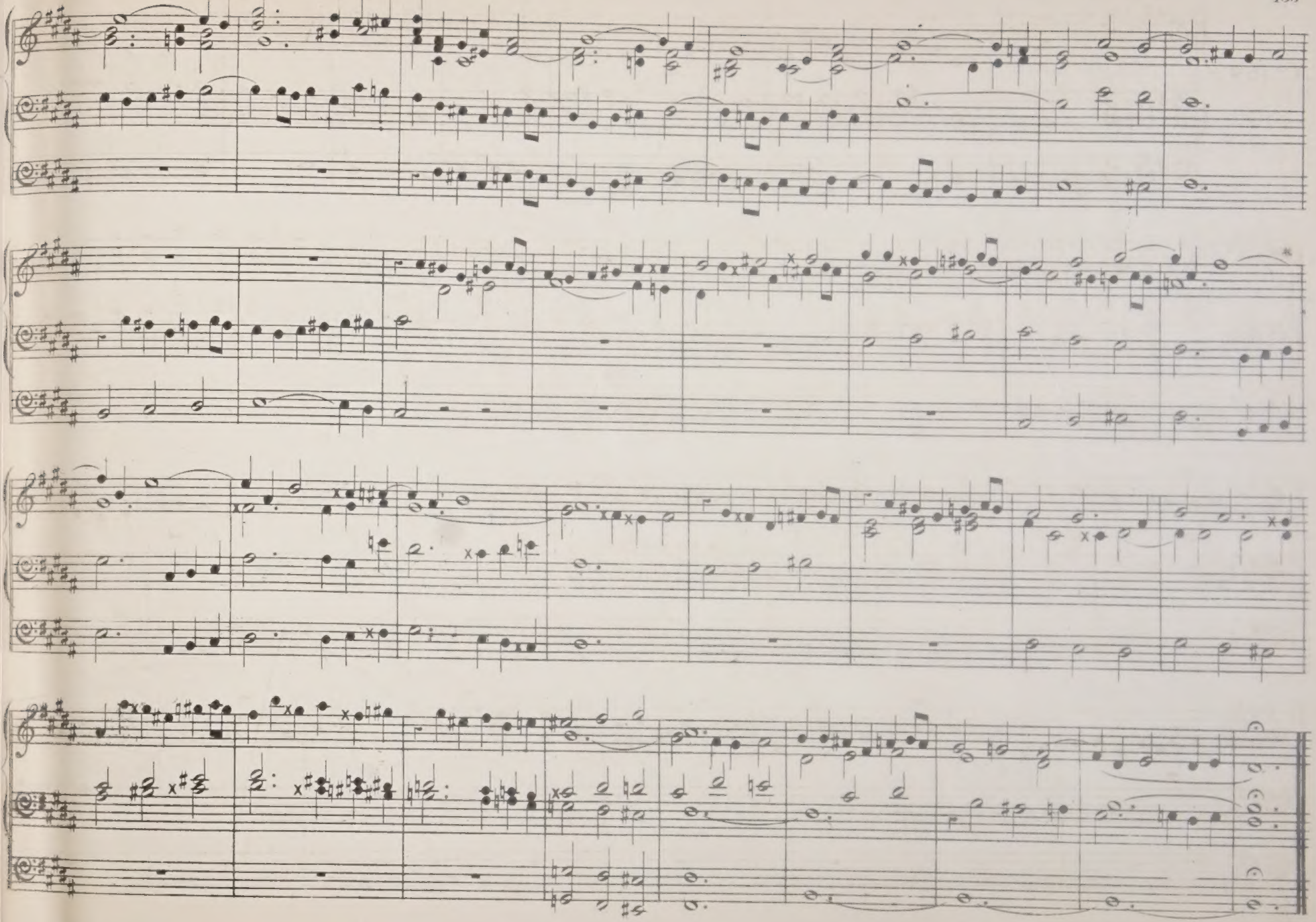

Allegro Moderato.

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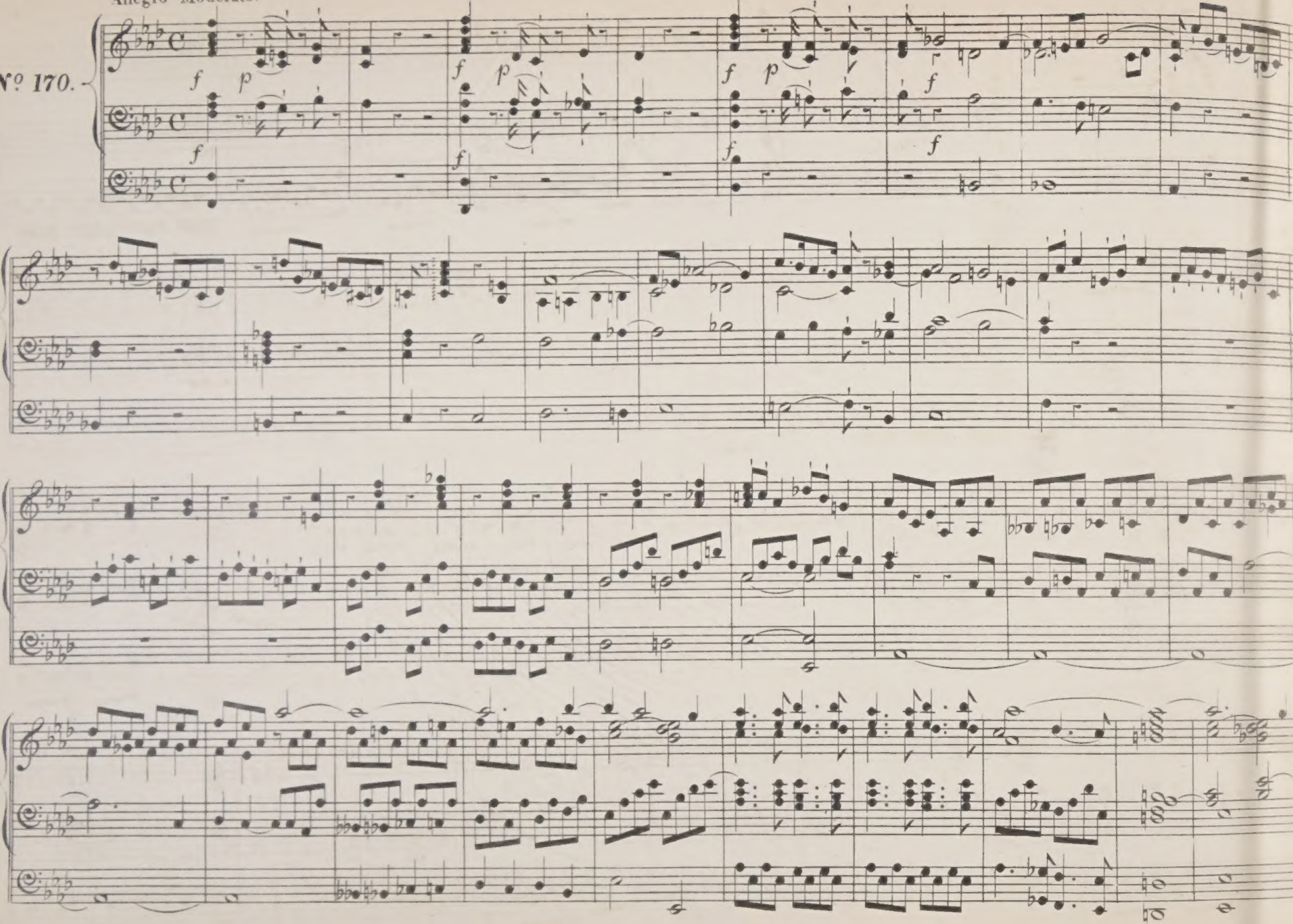

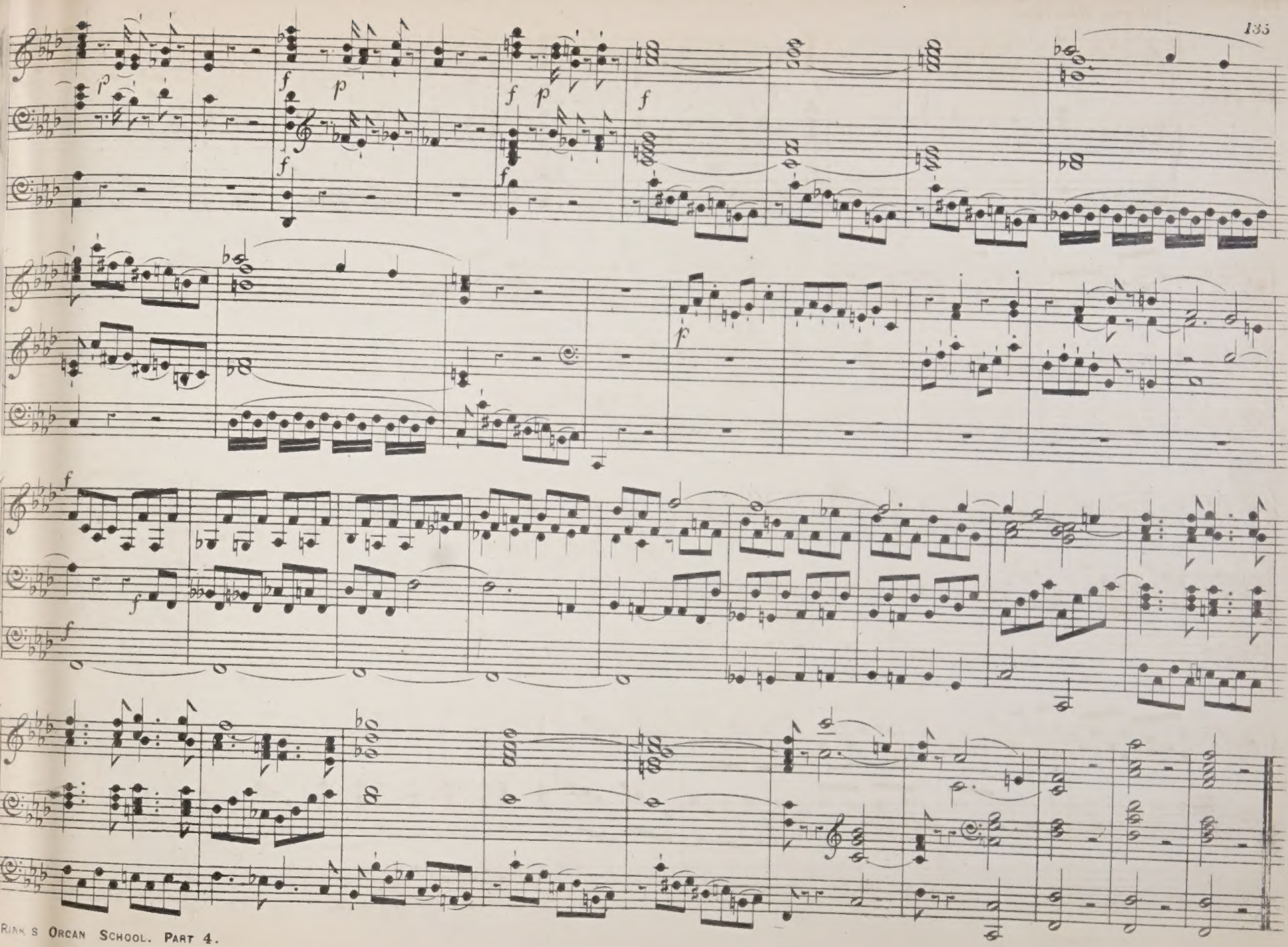

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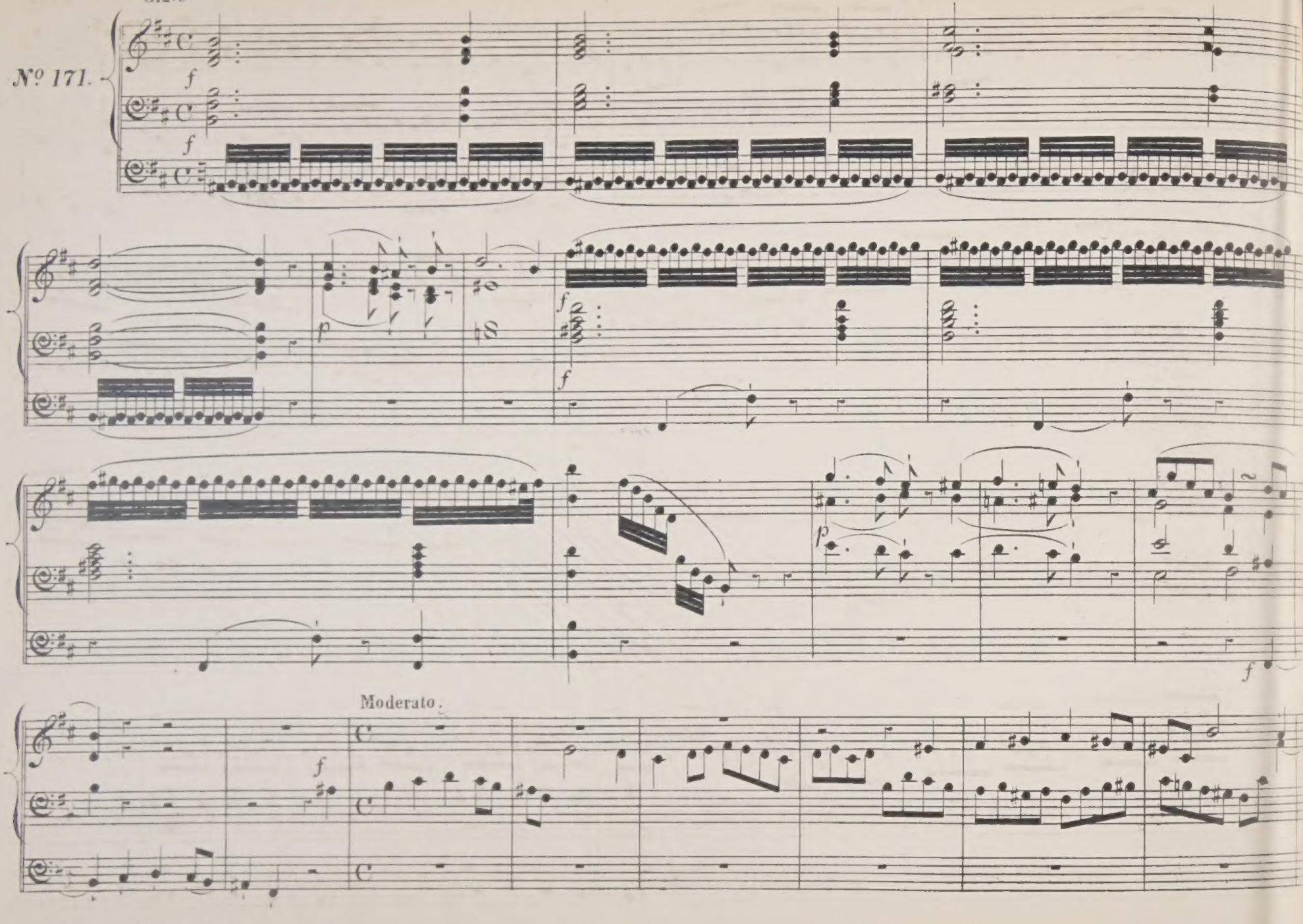

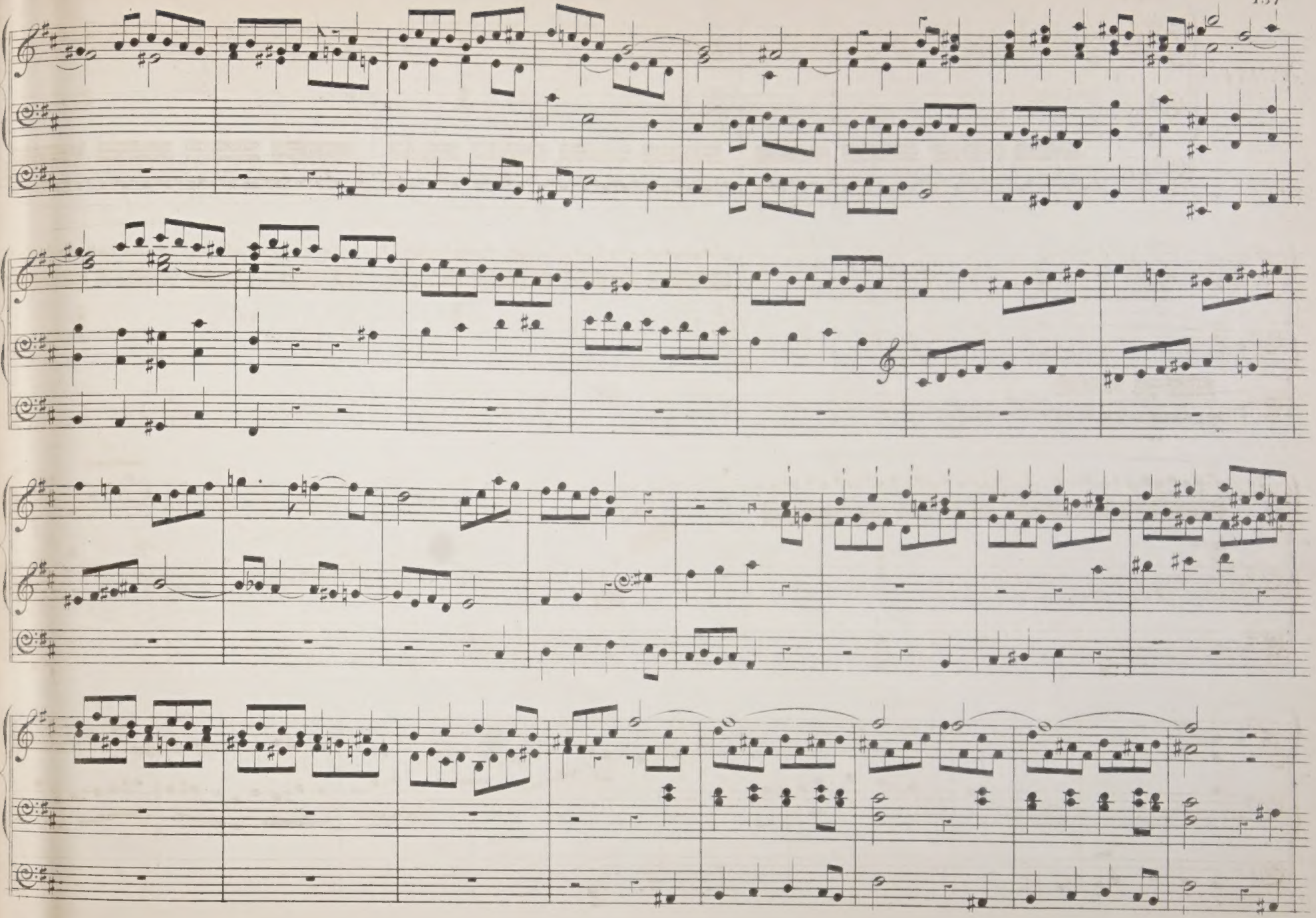

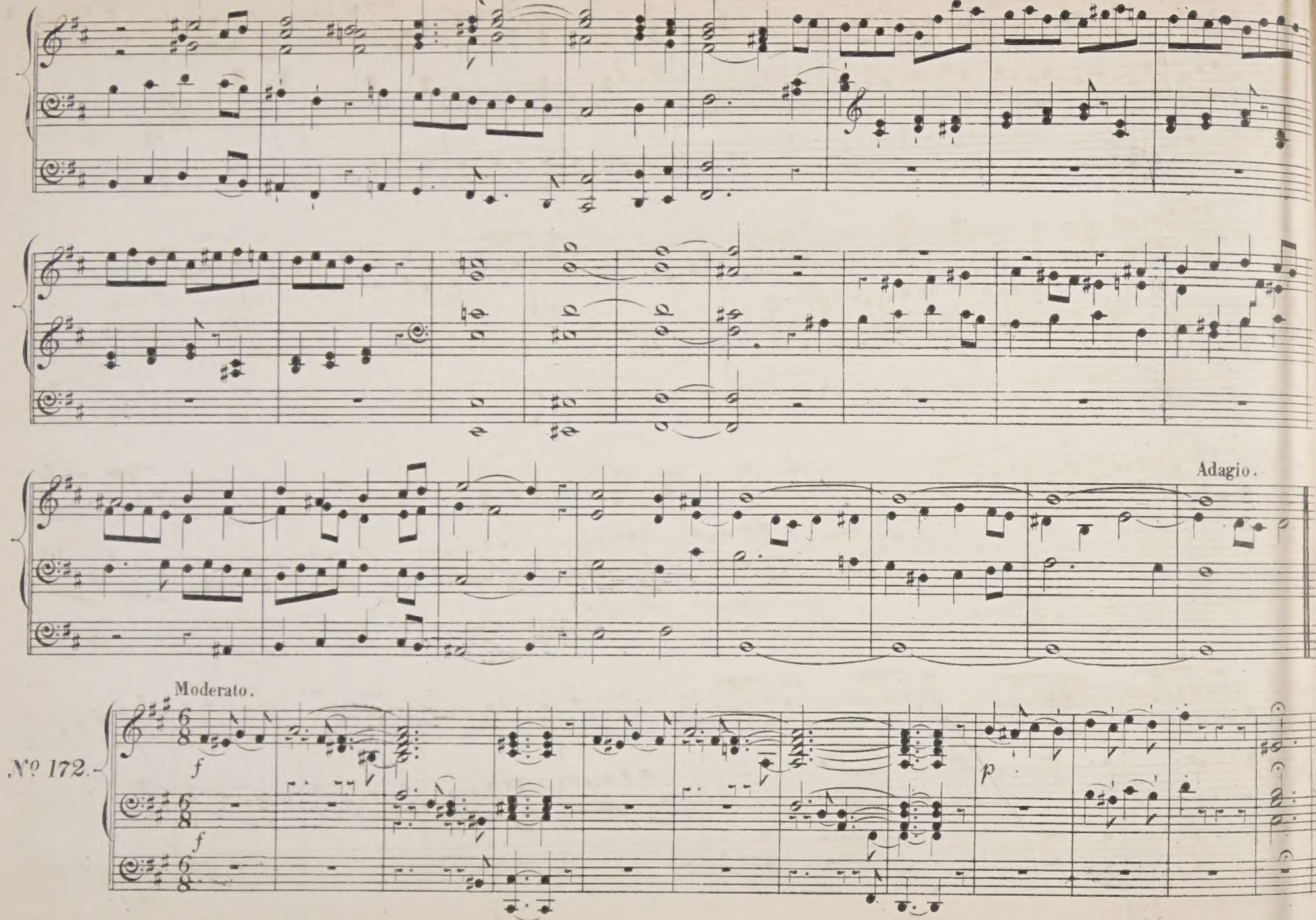
Adagio.
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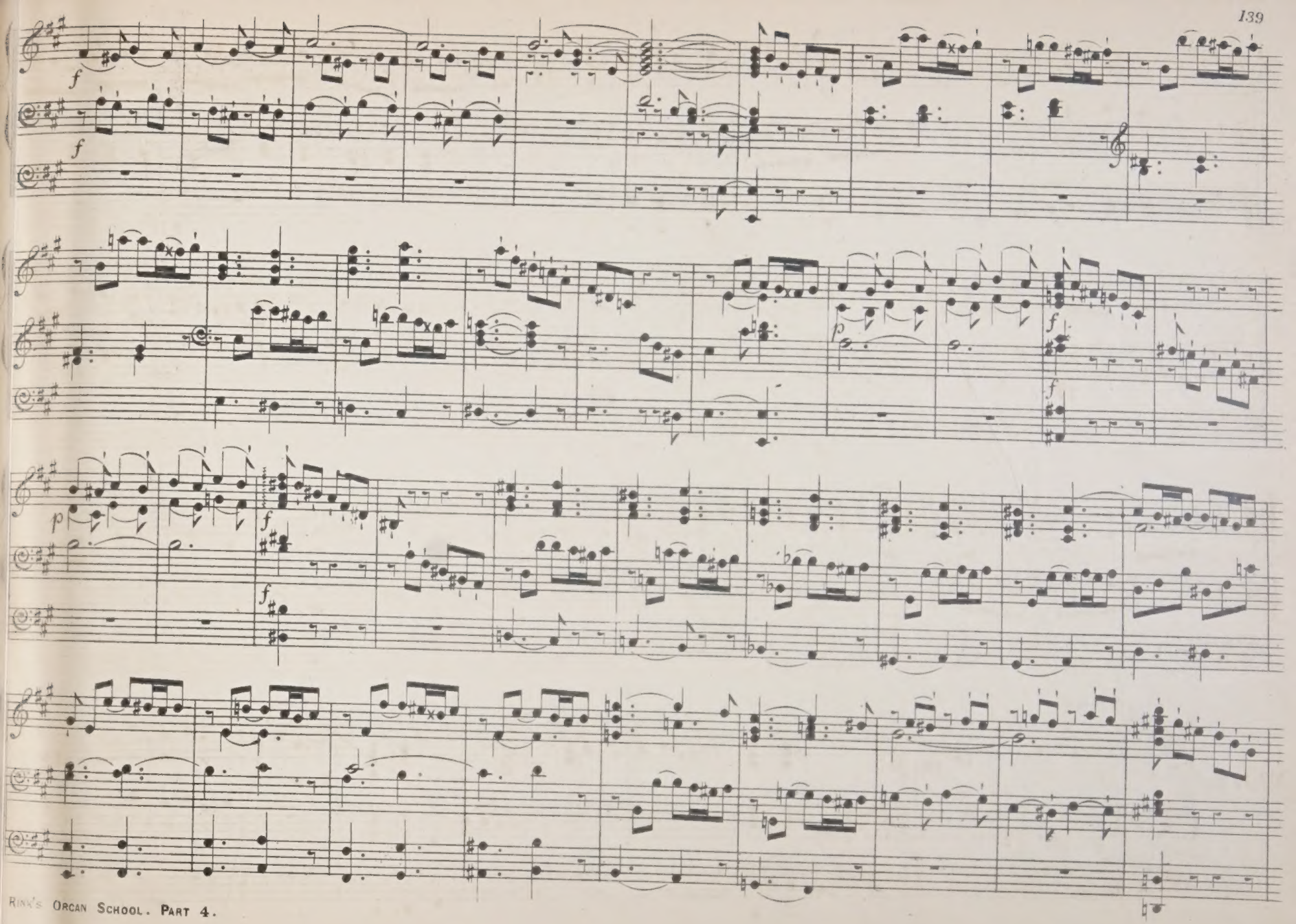

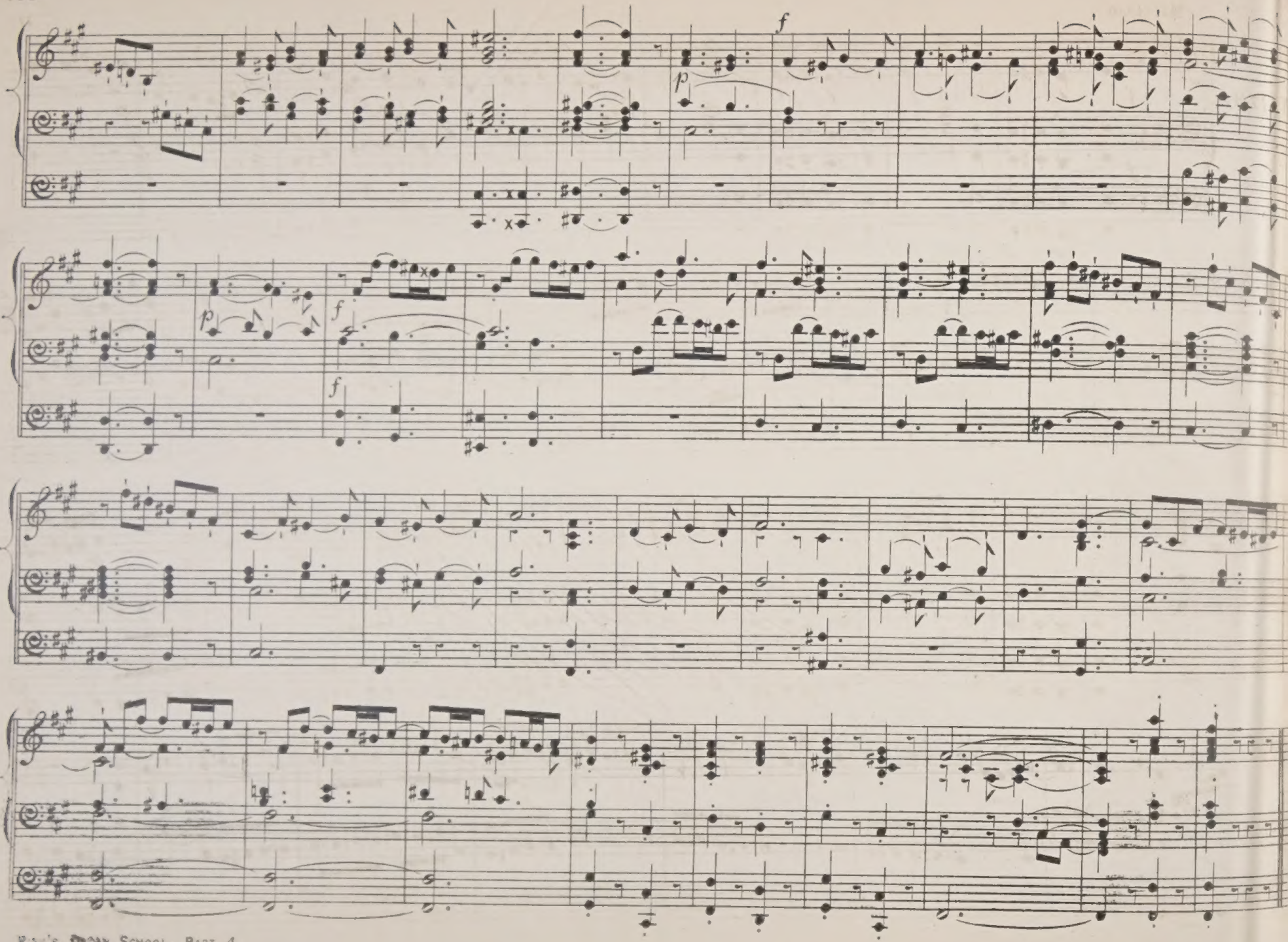
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Maestoso.

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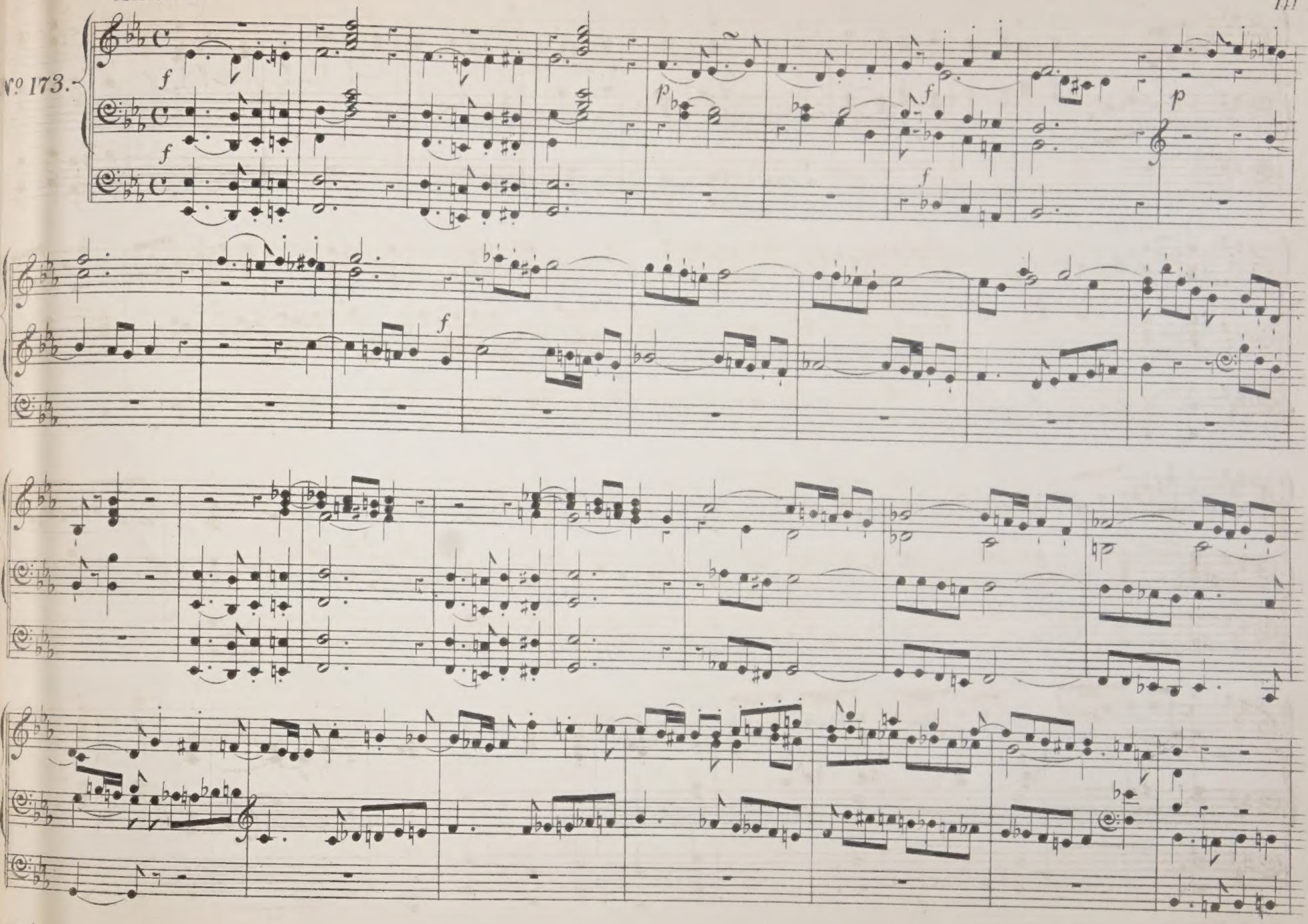

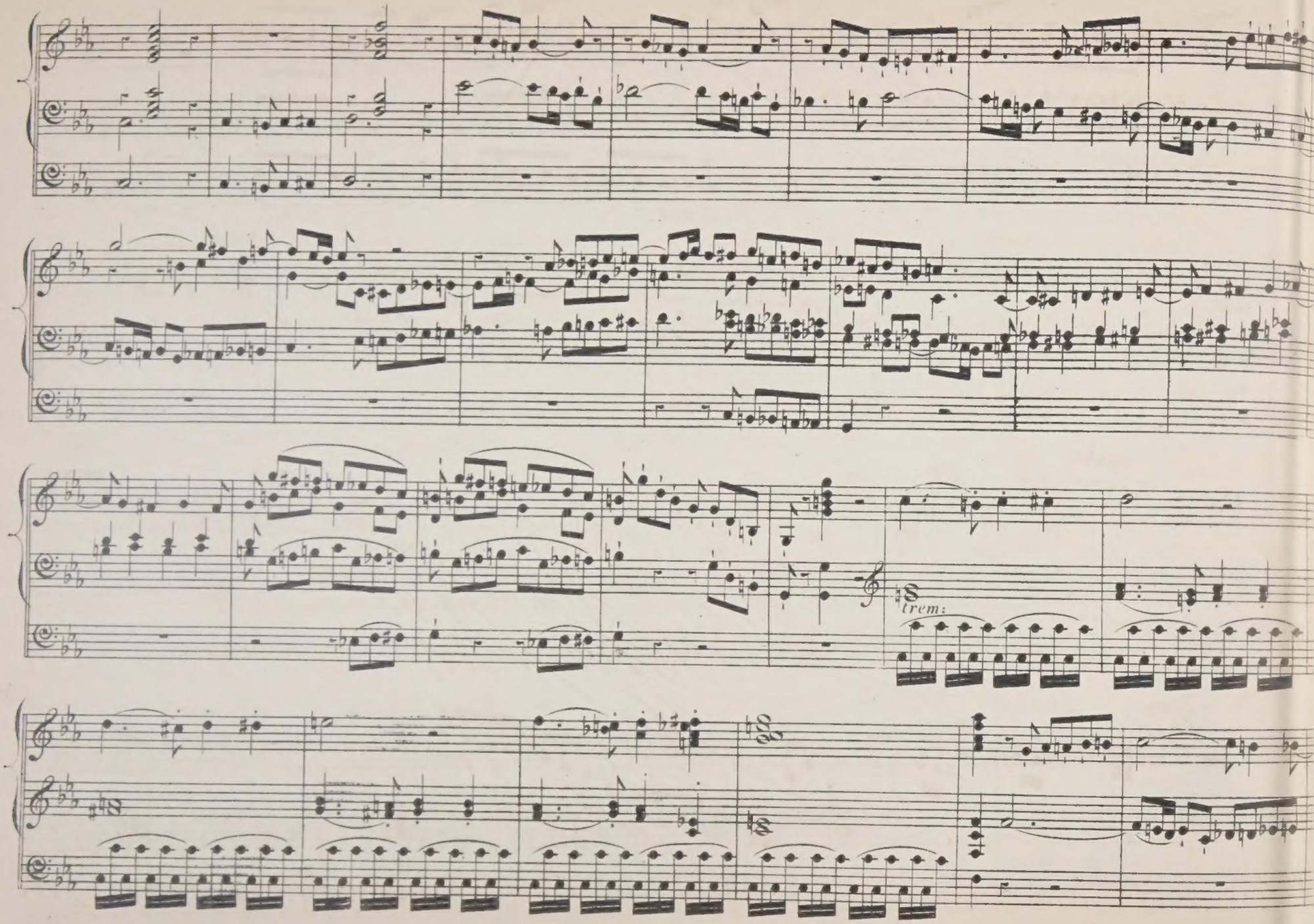
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Adagio.

Moderato.

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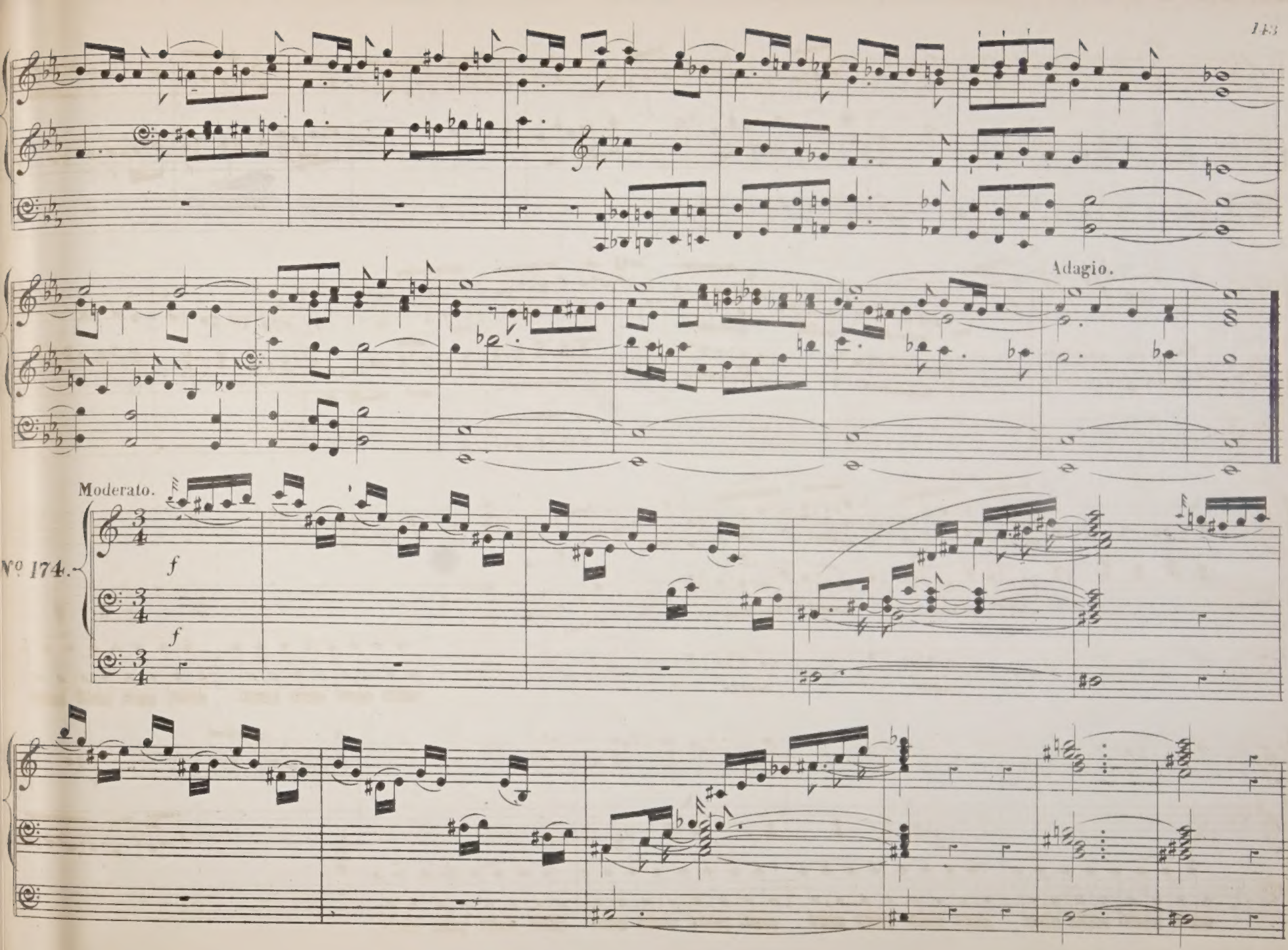

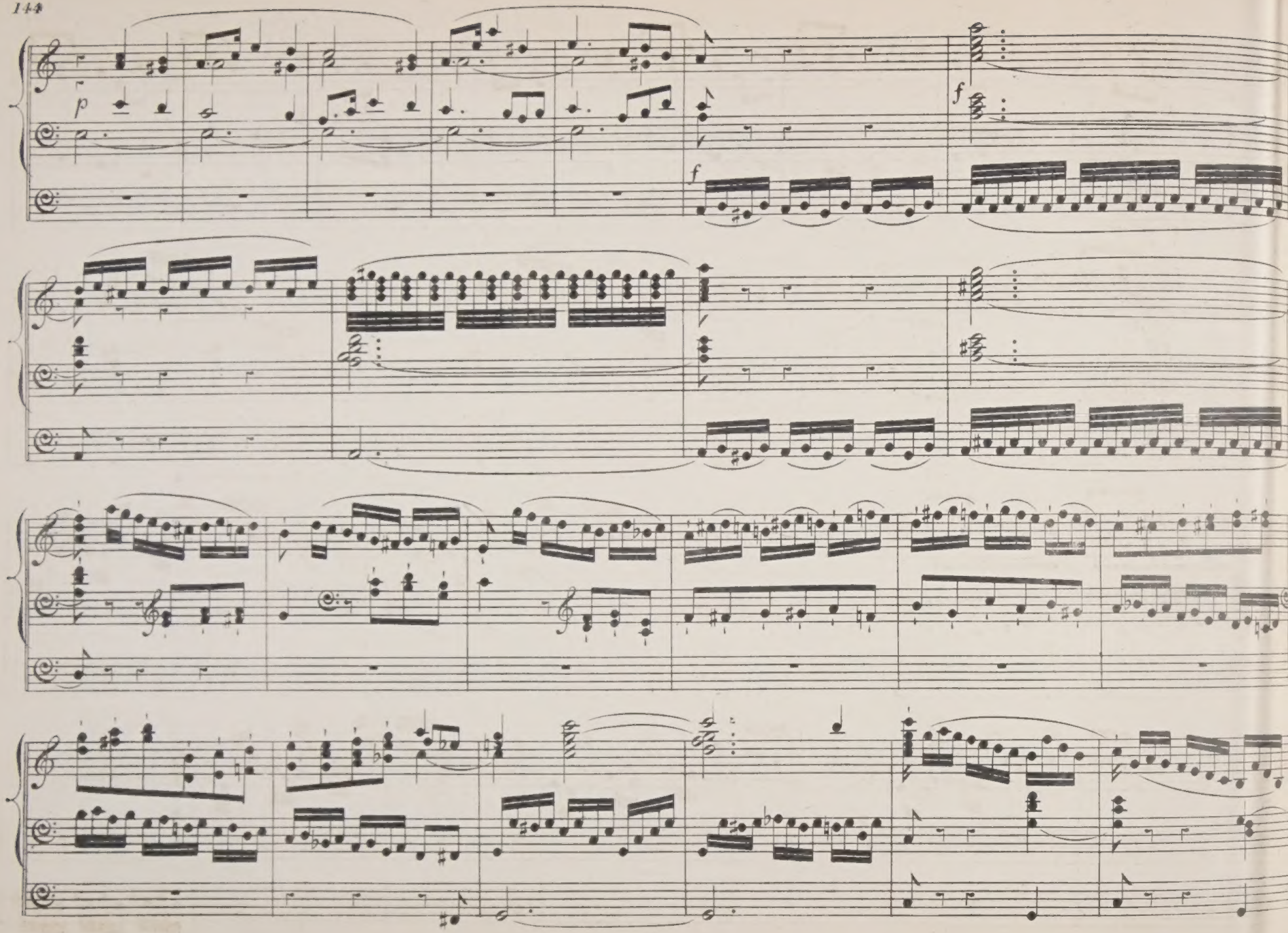
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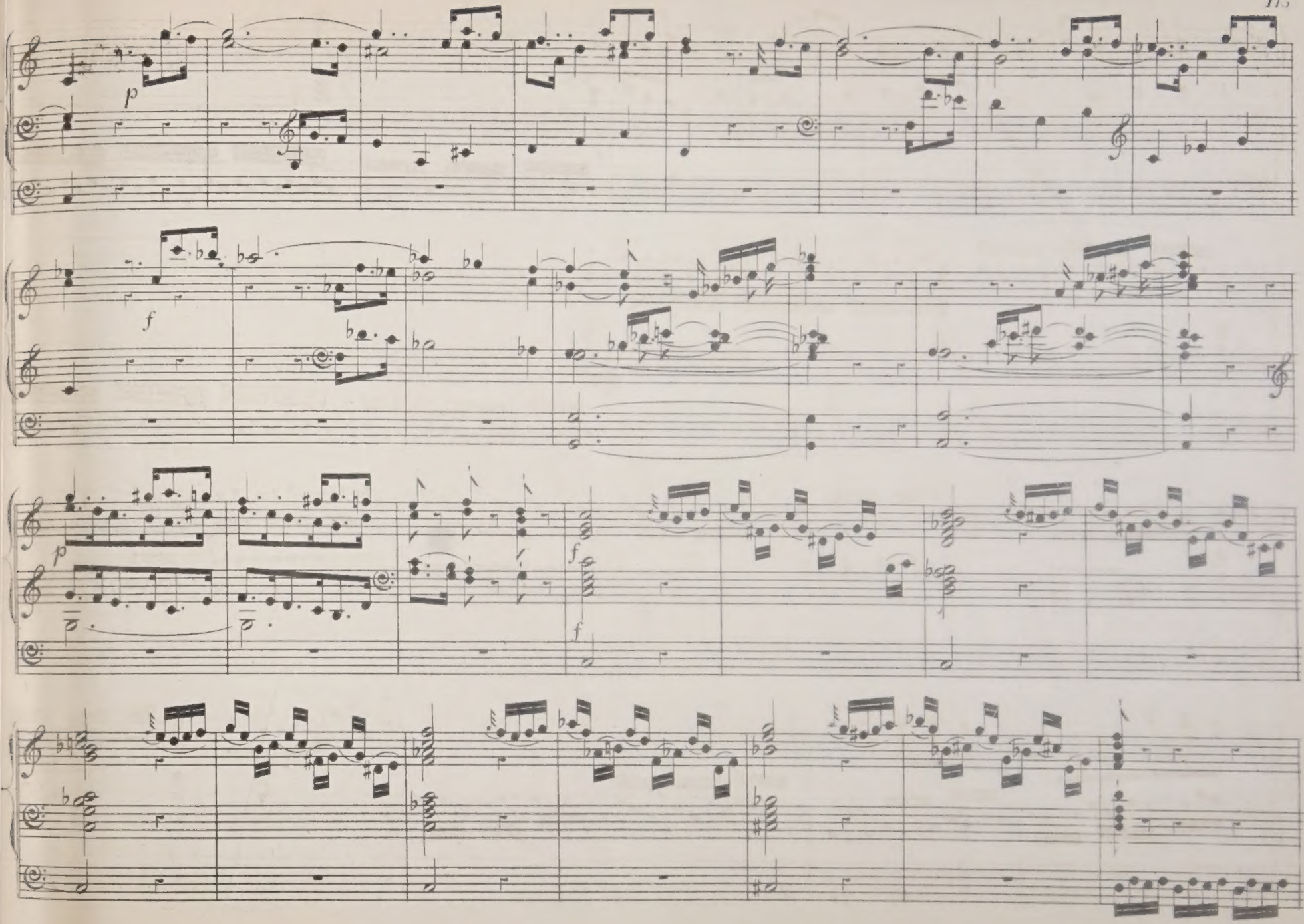
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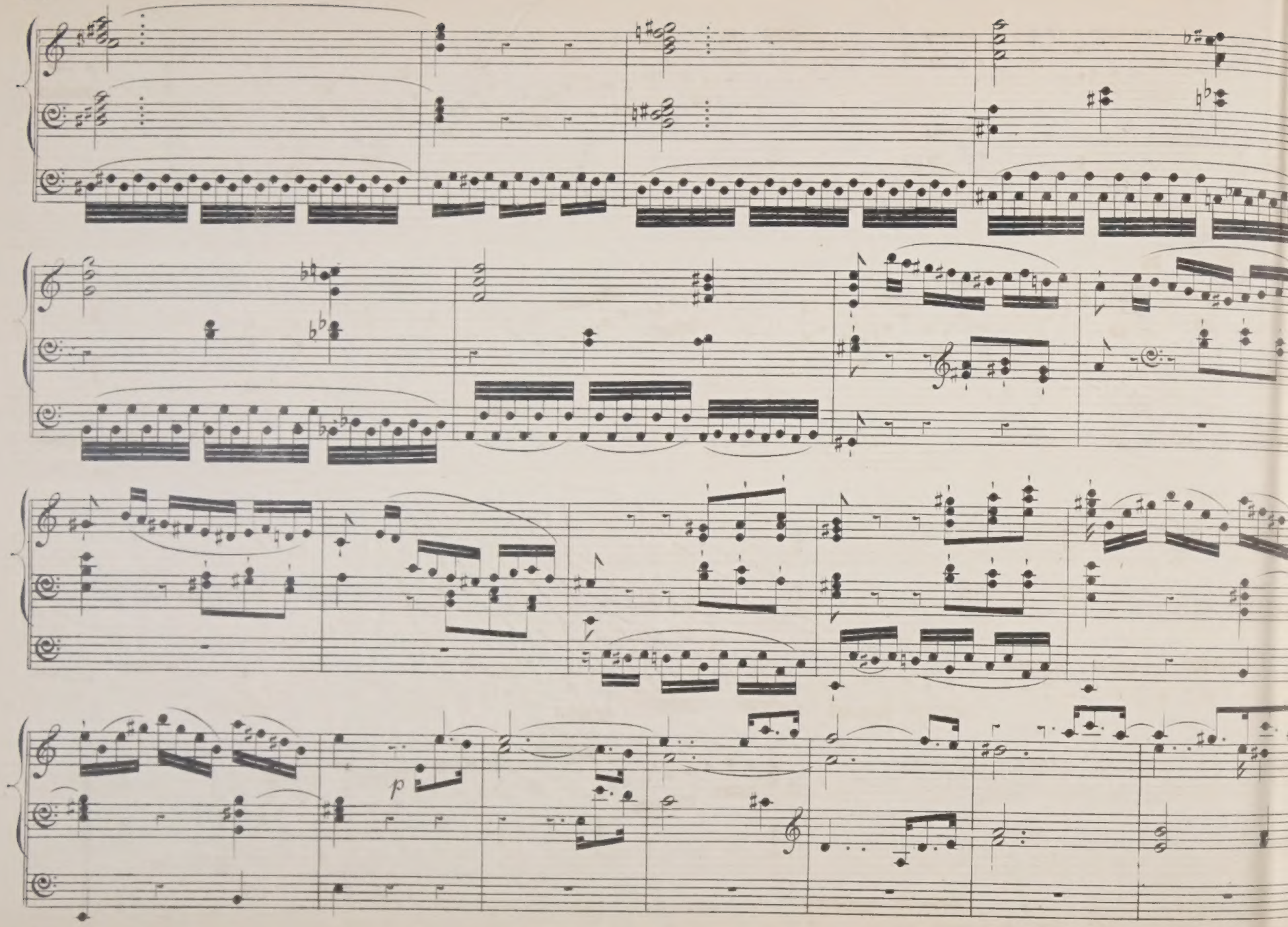
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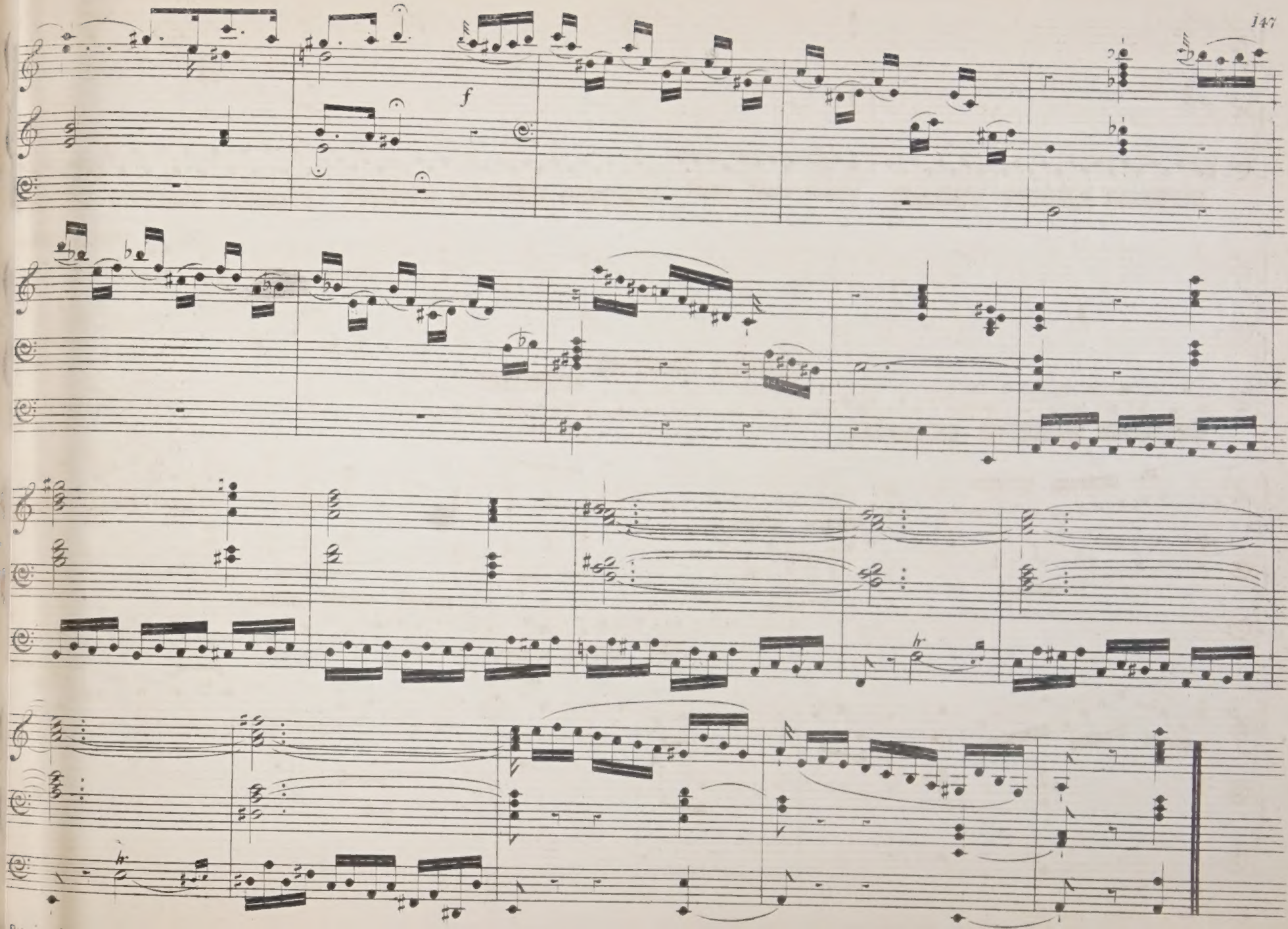
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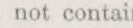
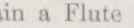
PREFACE.

I HERE present to the friends of Organ-playing the fifth part of my Organ School, and beg to offer the following remarks:—

The *Tutti*, as well as all *Forte* passages in the Flute Concerto, should be played on the Full Organ;—the *Solo* on a second manual, with the Flute stop of 8 feet only. Should the Organ not contain a Flute of 8 feet, the *Gedackt* 8 feet may be used, or a Flute of 4 feet; but in this case the Solo passages must be played an octave lower, in order to produce 8 feet tone.

Should the Organ contain 3 manuals, the accompanying parts can be played on the third manual with a soft, but quick-responding stop.

For the pedal, the 16 feet bass is to be used in the Solo passages.

In order to produce a *crescendo*  on the Organ, I often avail myself of an advantage which may be gained by slowly pulling out, during a sustained note, another 8 feet Flute-like stop (say *Gedackt*), and at the *decrescendo*  slowly pushing it back: this may be done by another person.

As (German) Organs generally contain but 4 octaves, I have written all the numbers of this fifth part no higher than $\frac{3}{c}$.

I think it necessary to make the following remarks, which I beg may not pass unnoticed:—the Flute Concerto, the Variations, and many other pieces in the Organ School, are not by any means intended to be played during Divine Service; they are Exercises, and serve principally to shew what, and how much may be performed on the Organ. Whoever is anxious to obtain a certain proficiency in Organ-playing must be acquainted with these effects; therefore my Work would not be complete had I omitted these pieces, written in the free style. Those who desire to possess full power over the grand tones of the Organ, destined to praise God, require great and varied practice. Our greatest Masters of Organ-playing in modern times, such as VOGLER, KITTEL, KNECHT, VIERLING, and others, far from despising such exercises, sought, on the contrary, to embellish by their own profound knowledge of art, an instrument, which, dedicated to the holiest and most elevating enjoyments, may be rightly called the King of all instruments.

He who, like myself, has felt and appreciated these entrancing enjoyments, and has attended the immortal Vogler's Organ performances, will feel convinced, as I am, that the Organist must not fail to study these works, and attain the power and taste necessary to their execution.

In the "Leipziger Musicalische Zietung," No. 46 (1819)—the critic of the Second Part of my Organ School describes distinctly the aim of these pieces. The same critic wishes, with justice, that there should exist no change of Chorales in different places; I, also, feel this to be a great disadvantage, but after mature deliberation have thought fit to take the "Gross-herzoglich-Hessische" Choral-book as a foundation. Whatever is chosen, a difference will be found for different places, even for those nearest each other. Any friendly remark on my Work will be welcome to me, as I esteem the views of those who are experienced, and shall feel inclined to correct any acknowledged want in some second edition, out of respect for the high tendency of the art. May my efforts in the cause of Organ-playing not prove in vain.

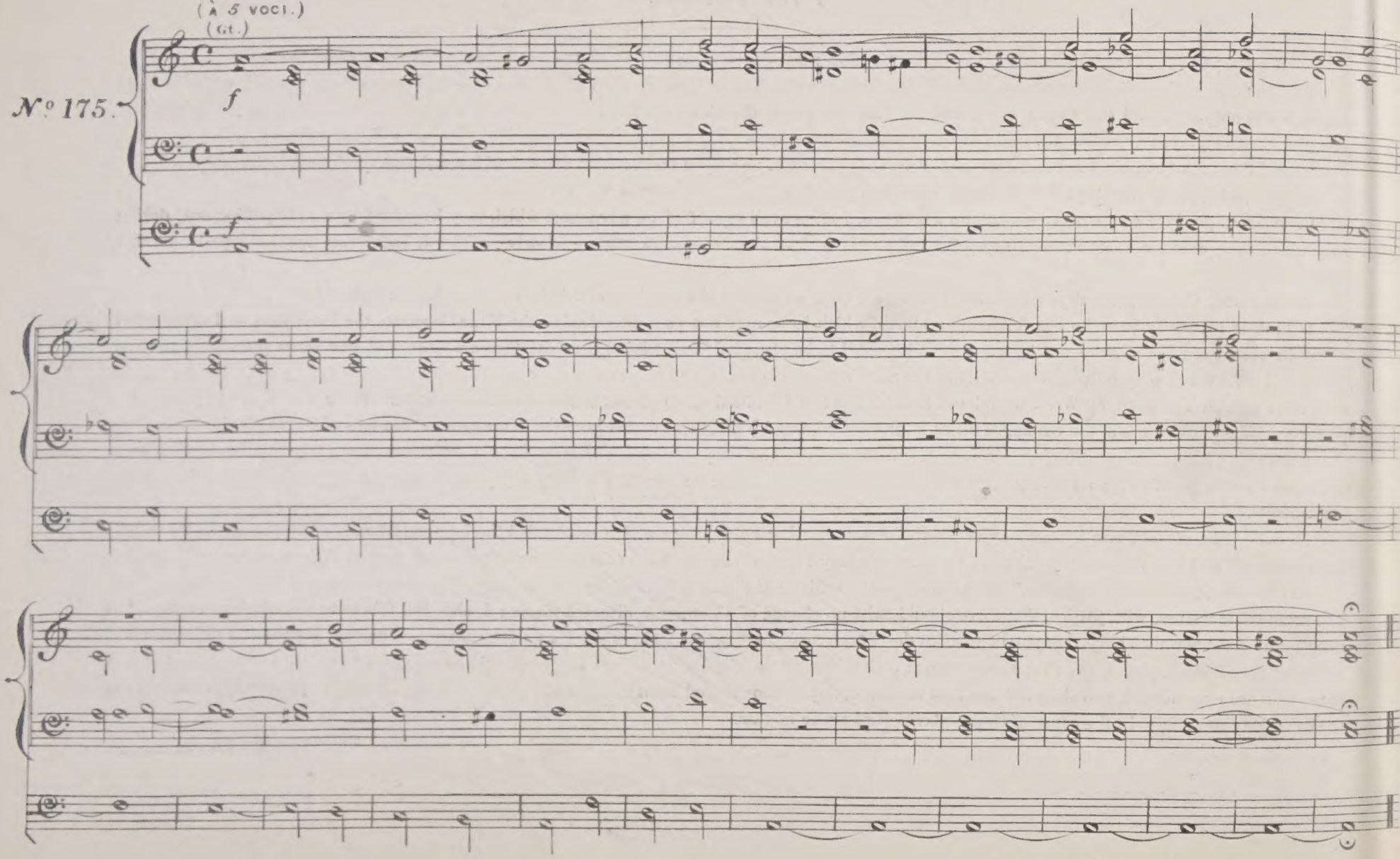
Darmstadt, August, 1820.

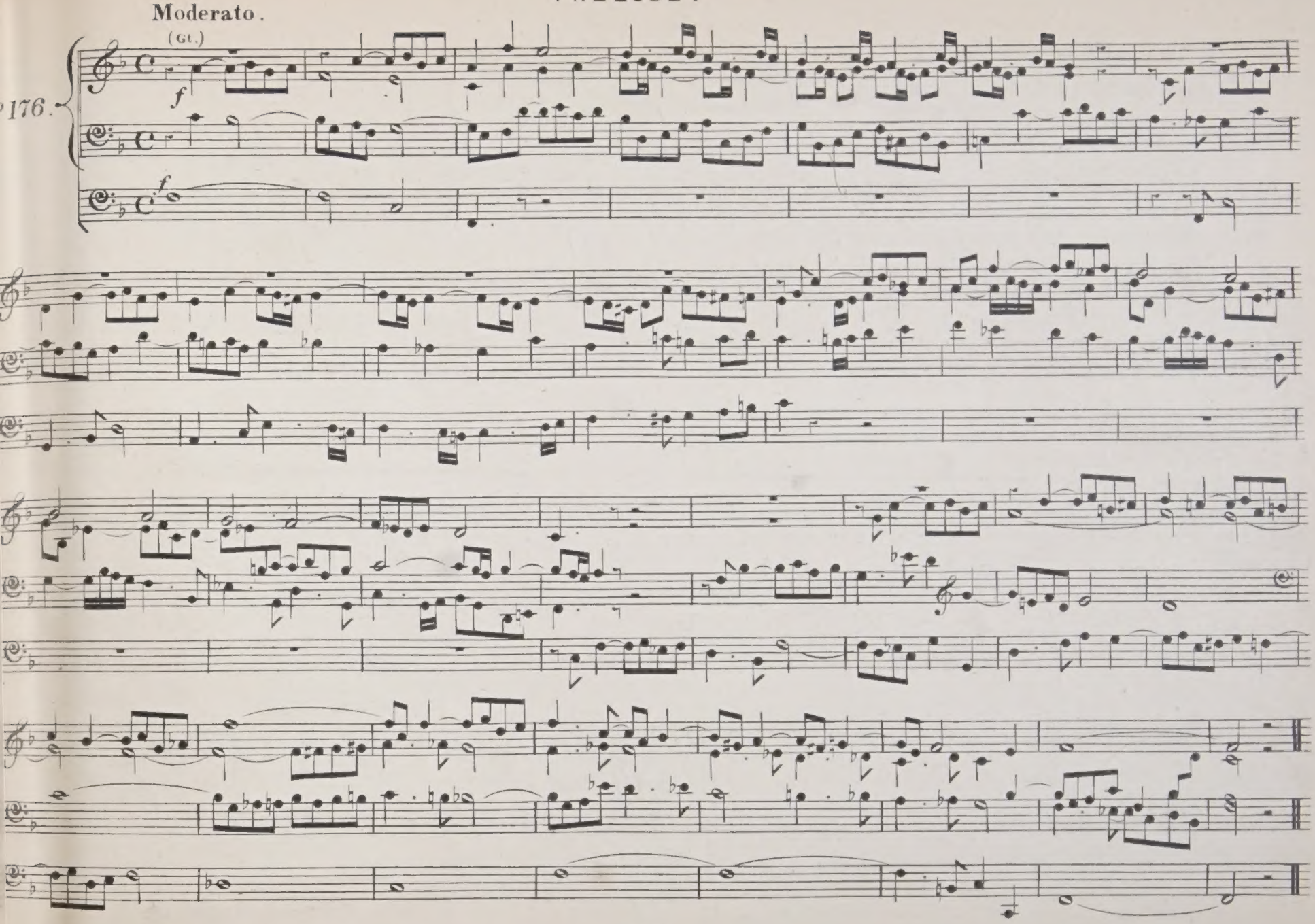
THE AUTHOR.

Rink's Practical Organ School.

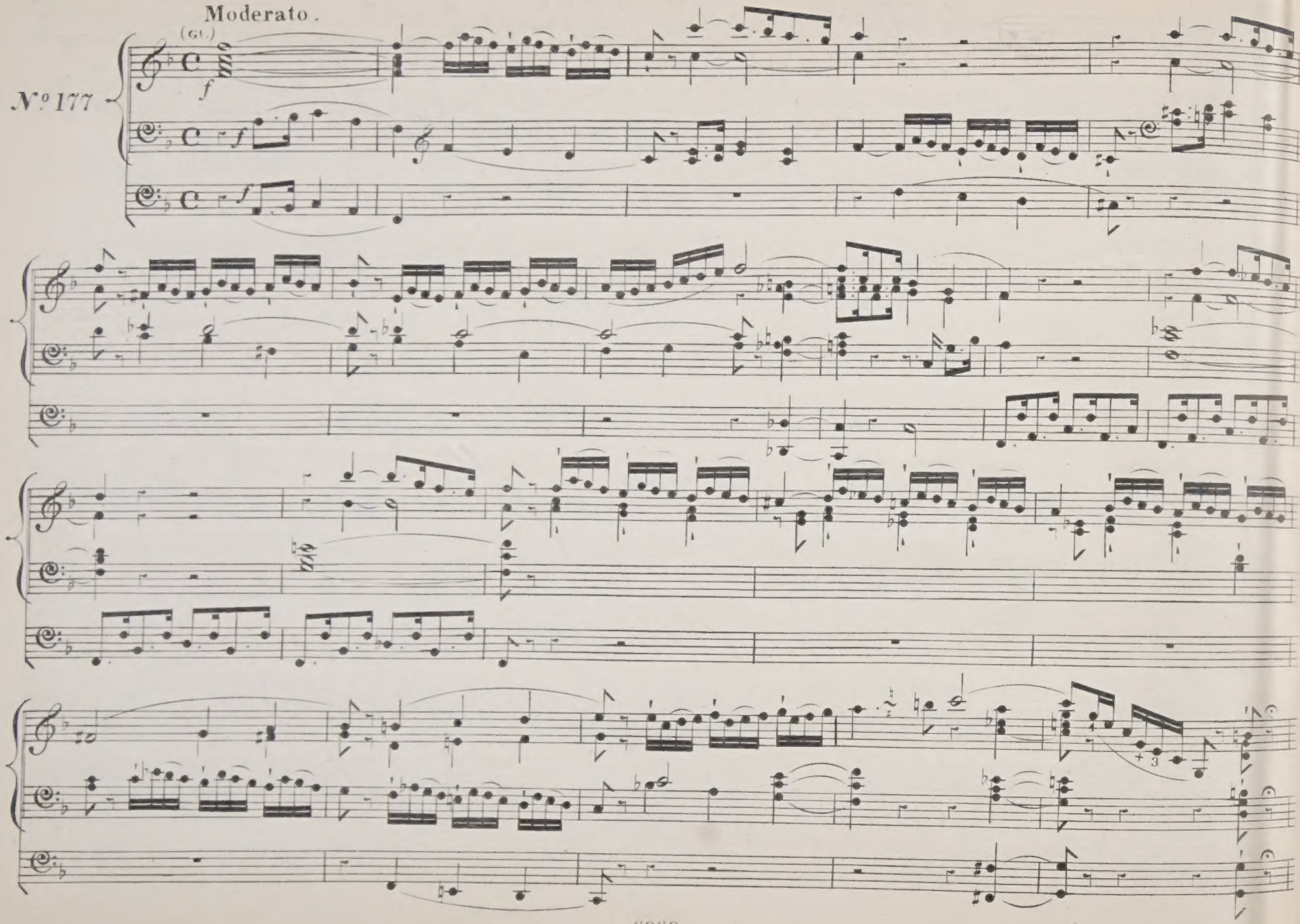
PART. V.

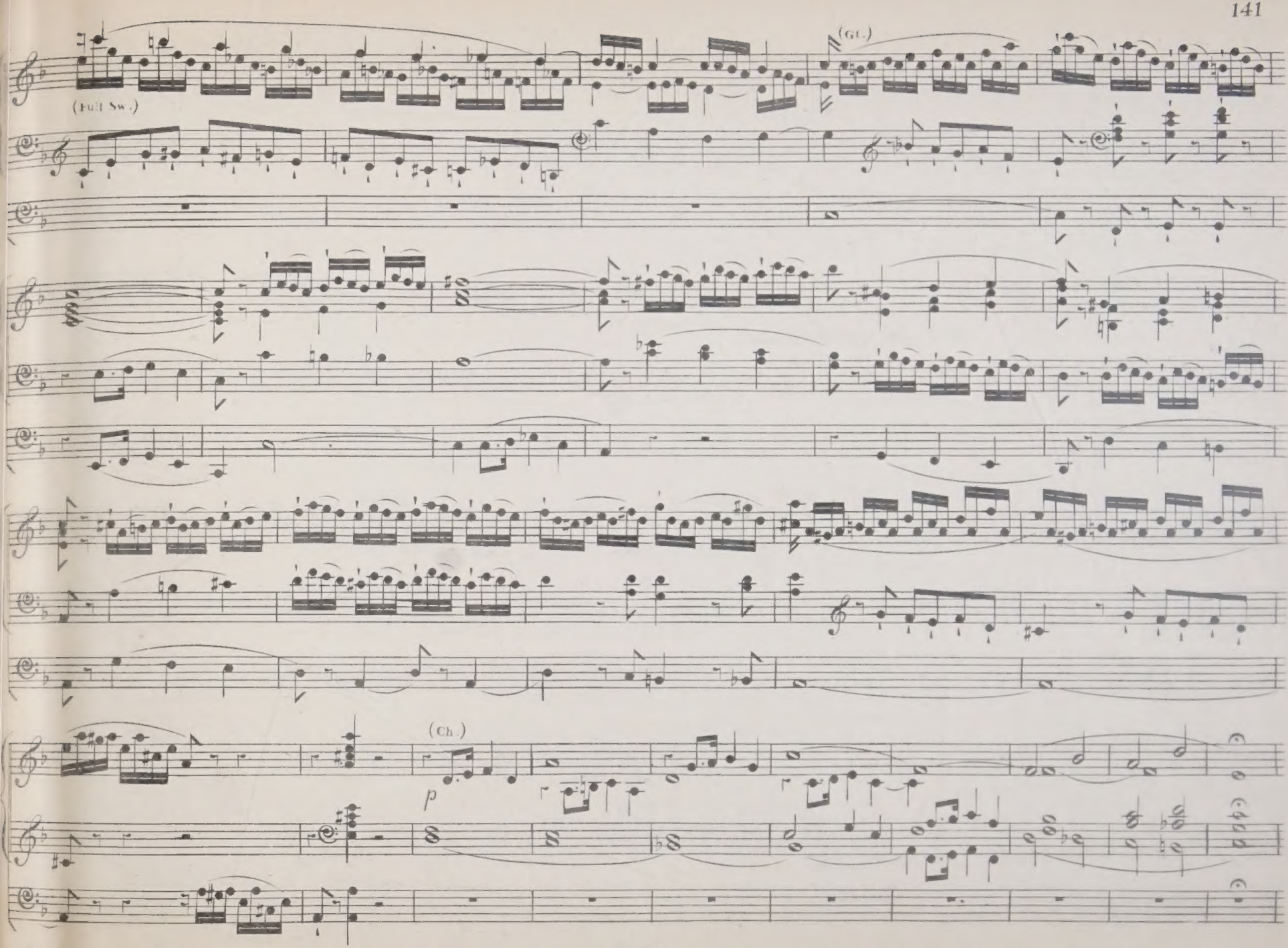
PRELUDE.

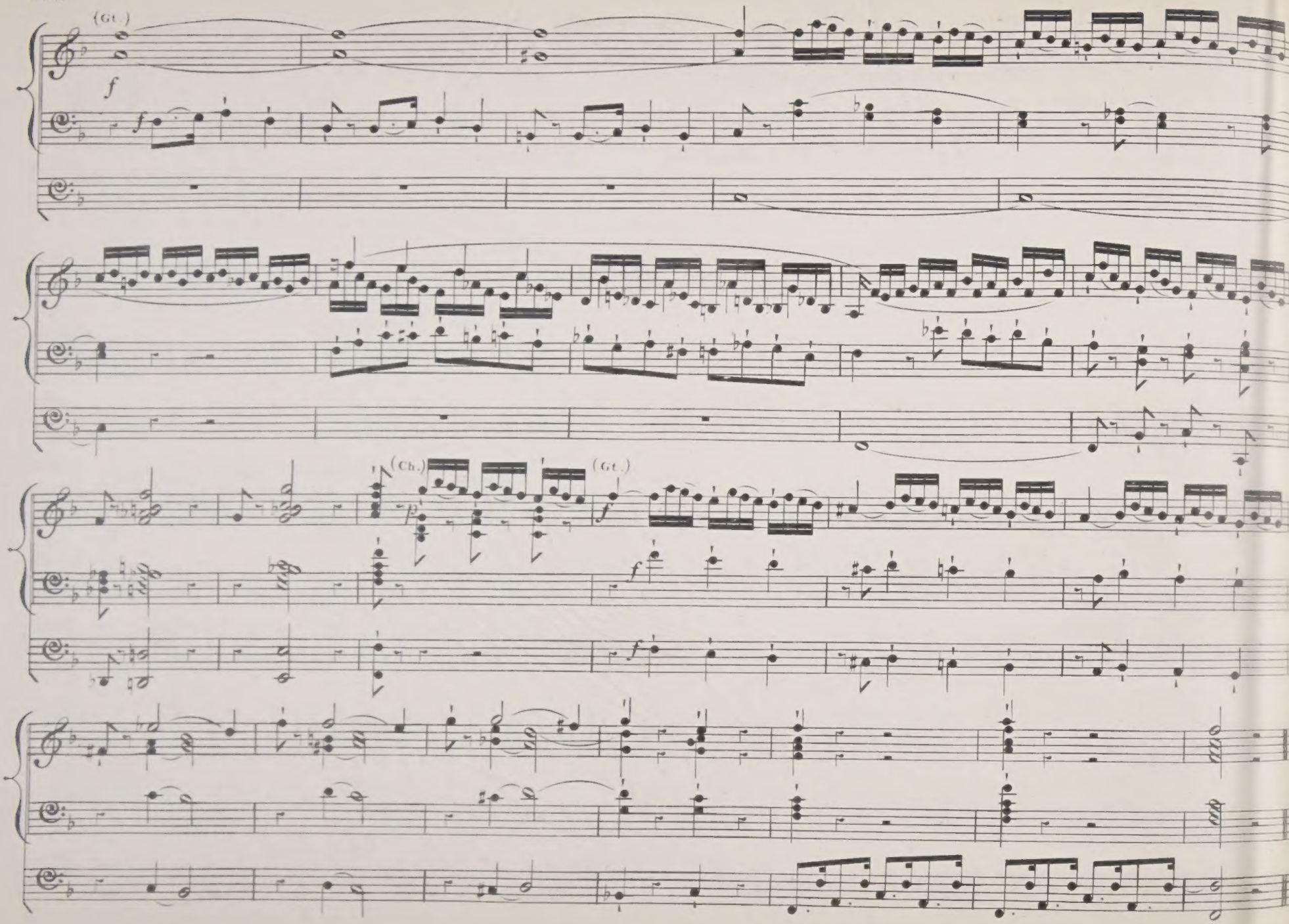



Moderato.
(Gt.)
f
f
176.

POSTLUDE.

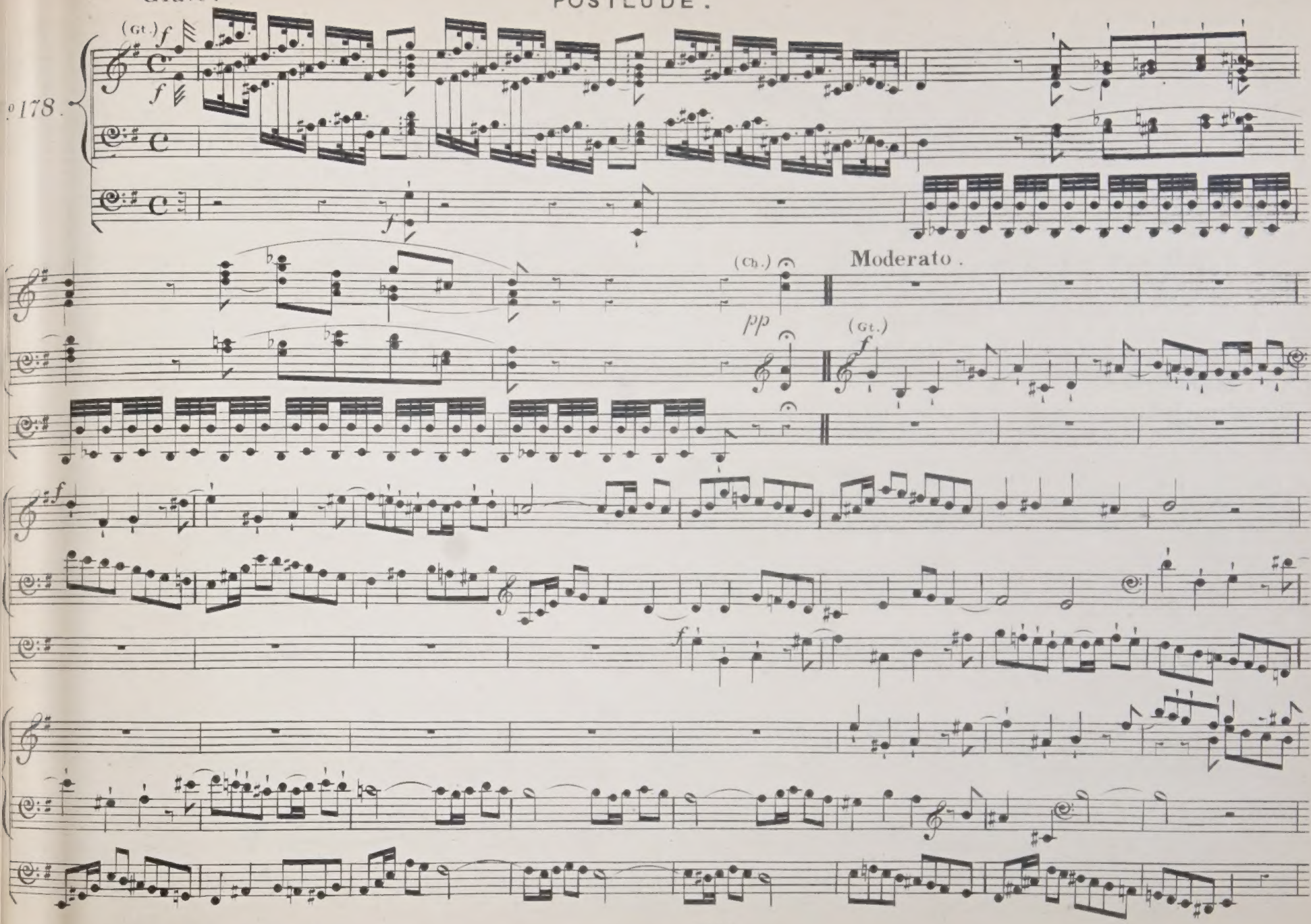


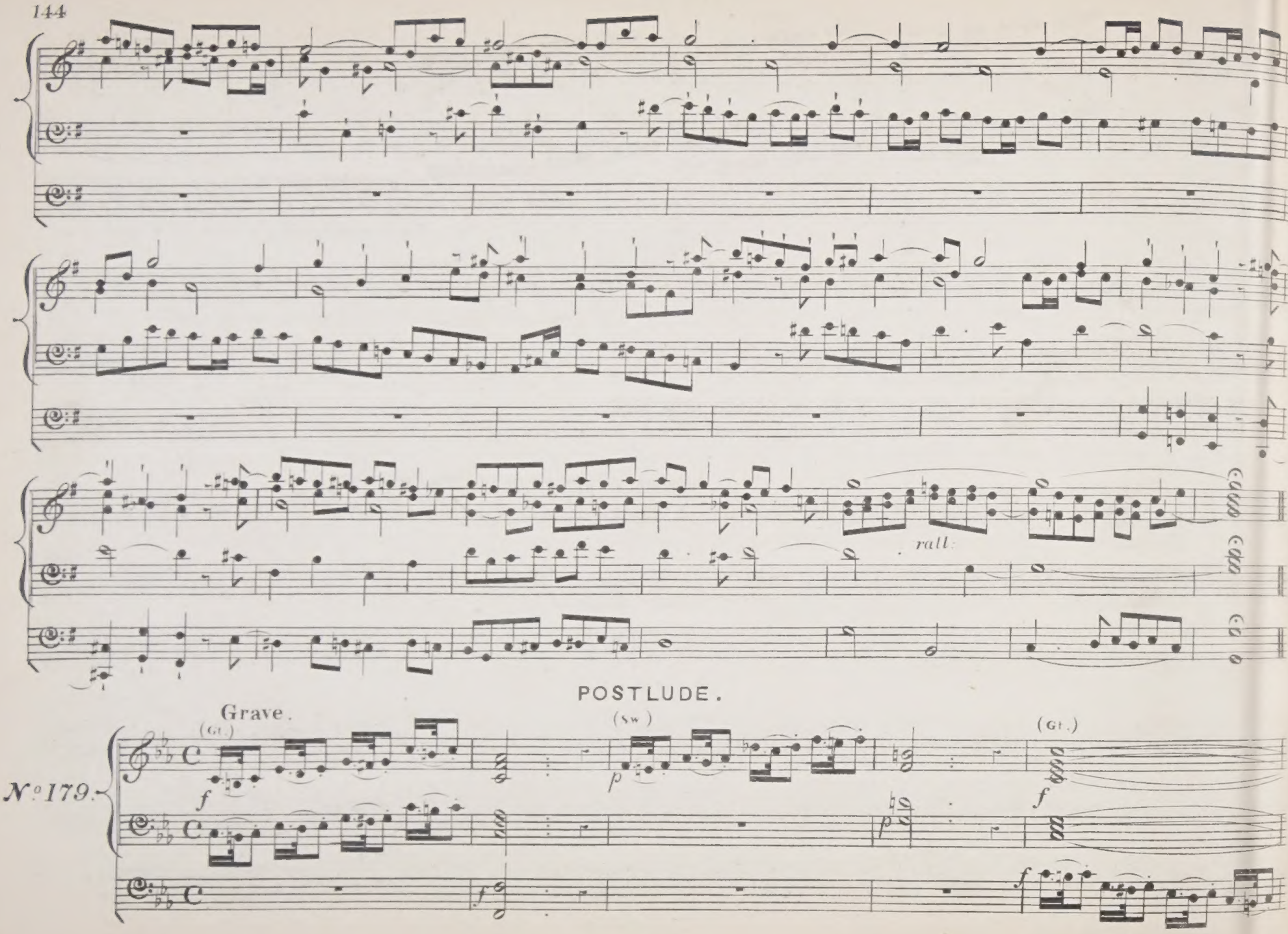

(Full Sw.)
(Gt.)
(Ch.)
p

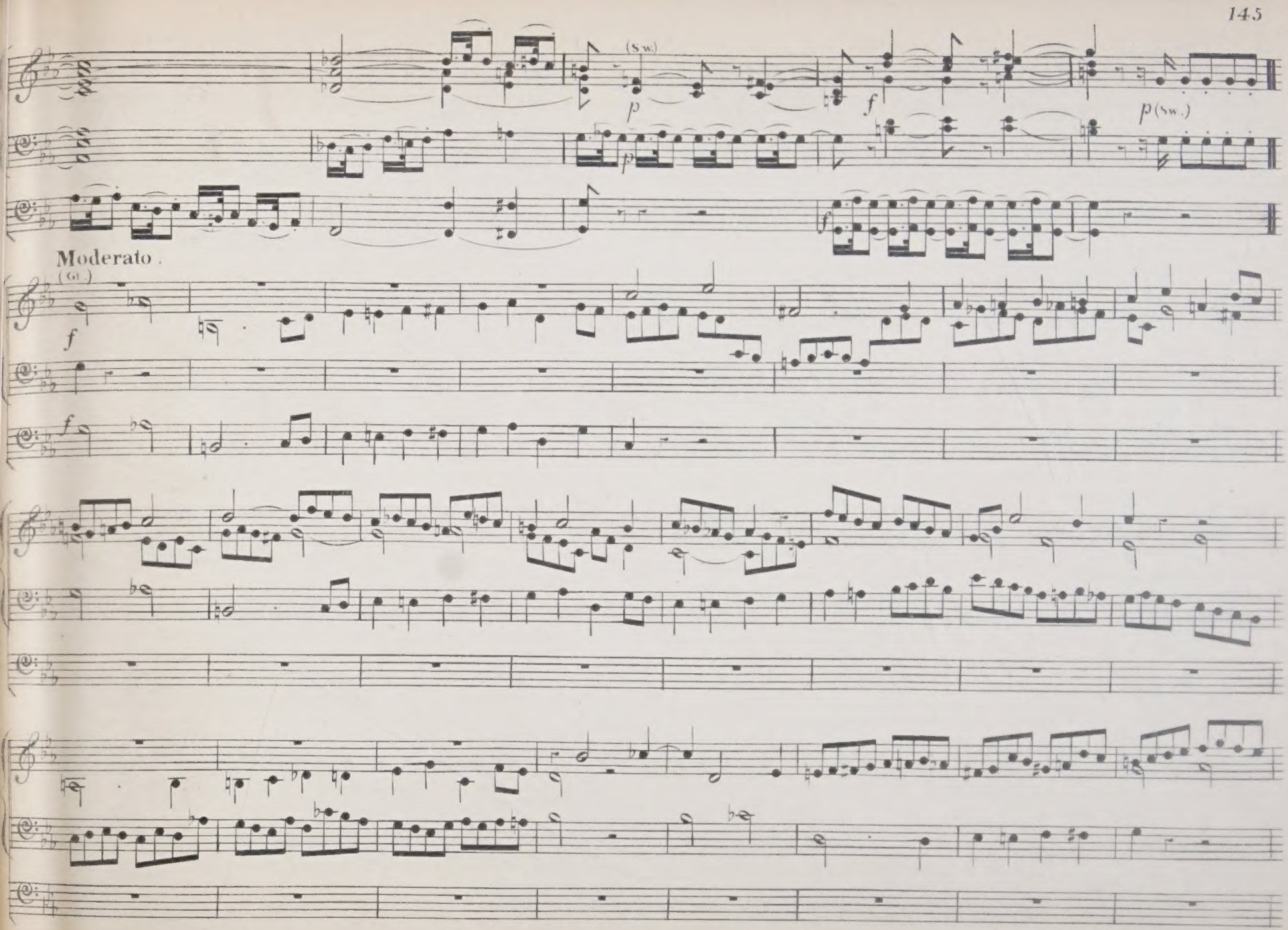

(Gt.)
f
f
(Ch.)
(Gt.)
f
f
f

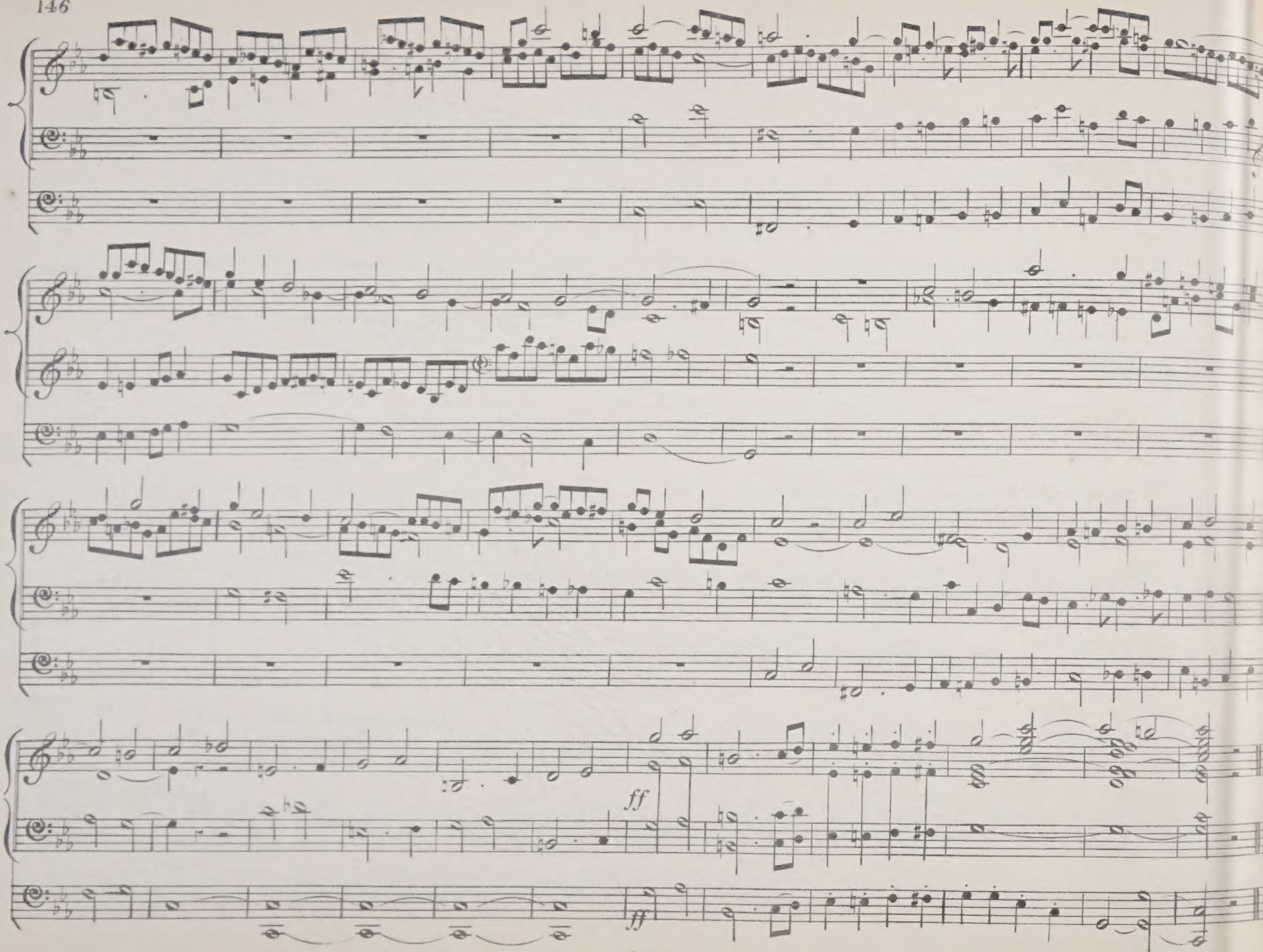
Grave.

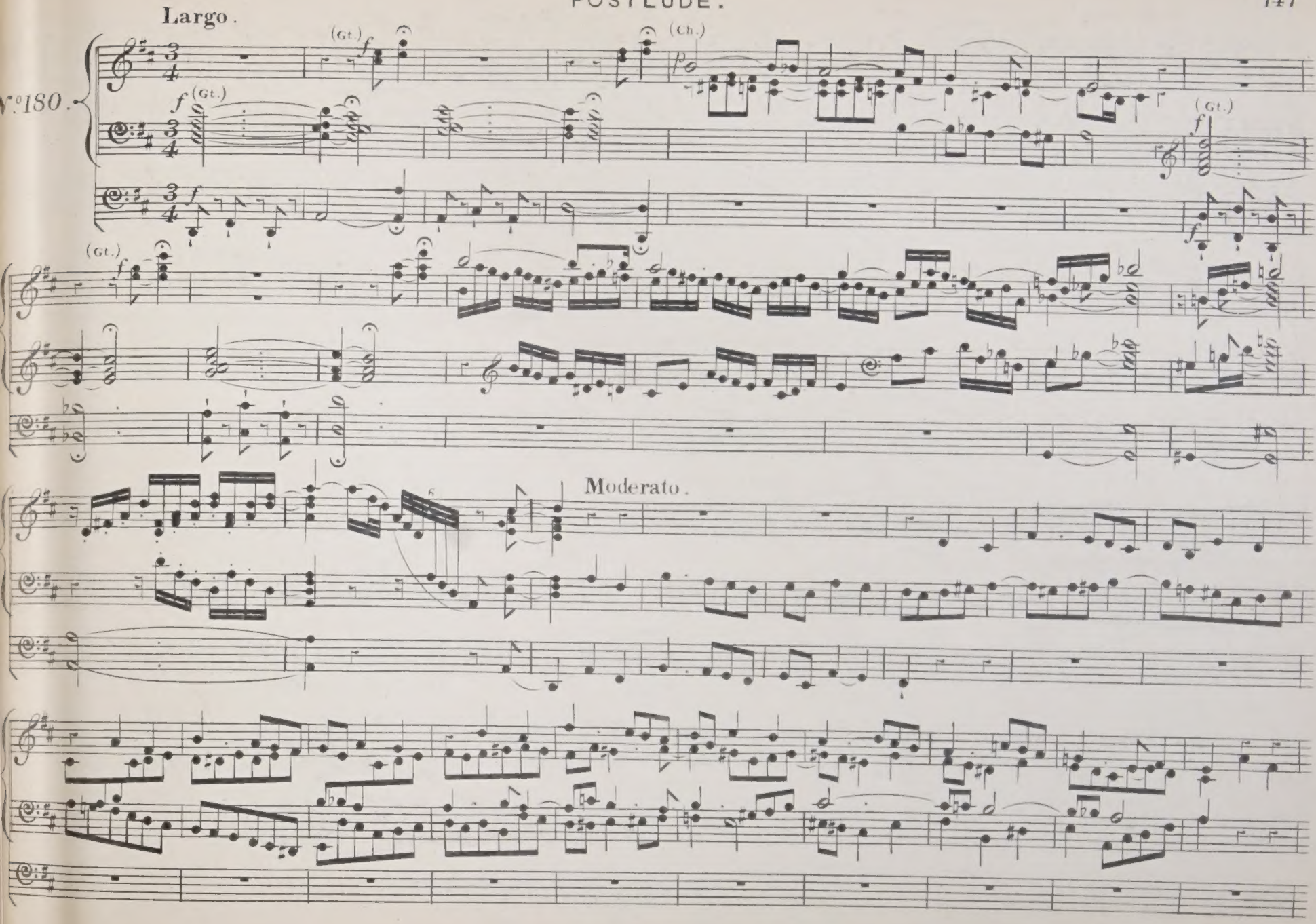
POSTLUDE.

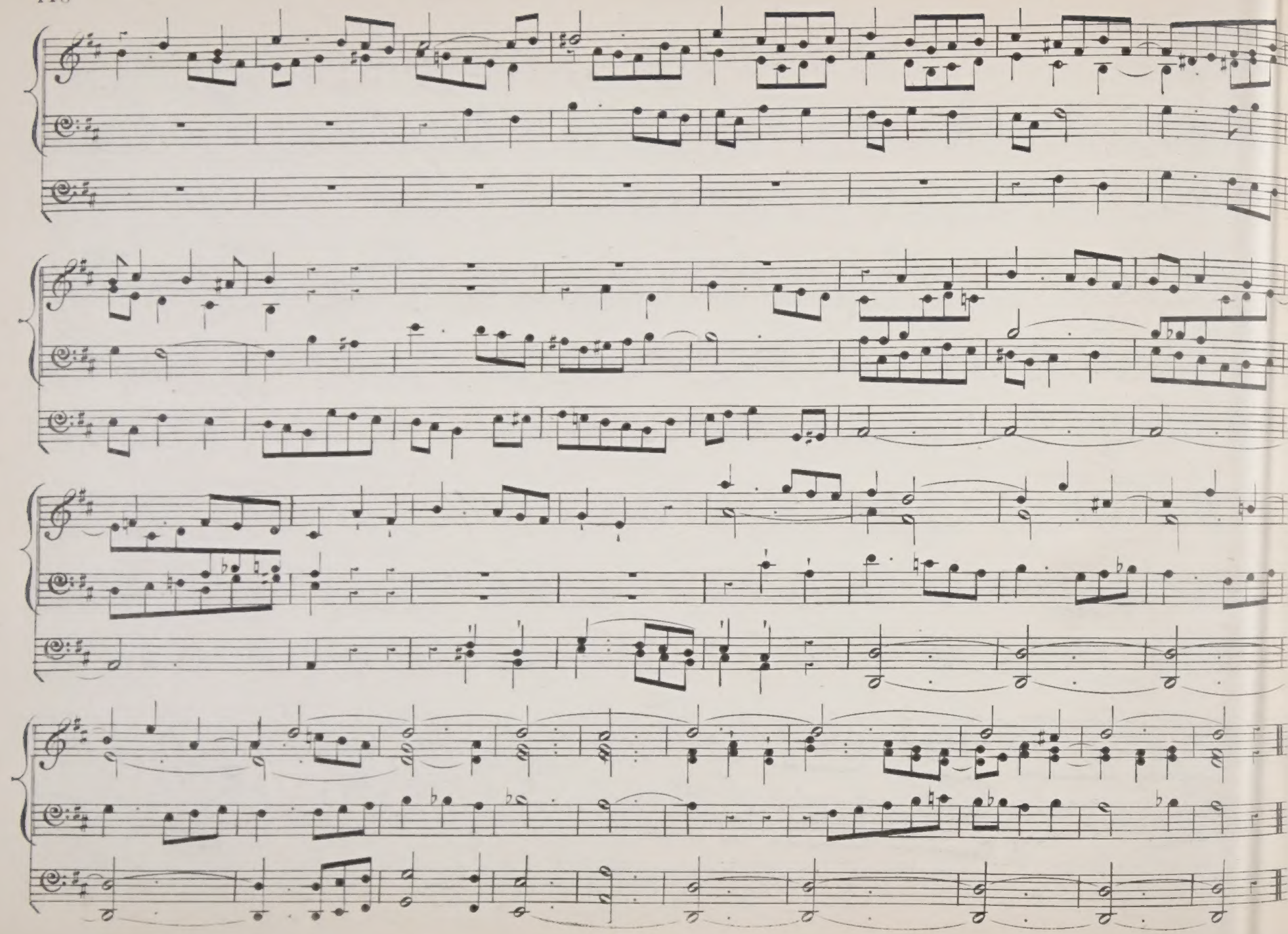


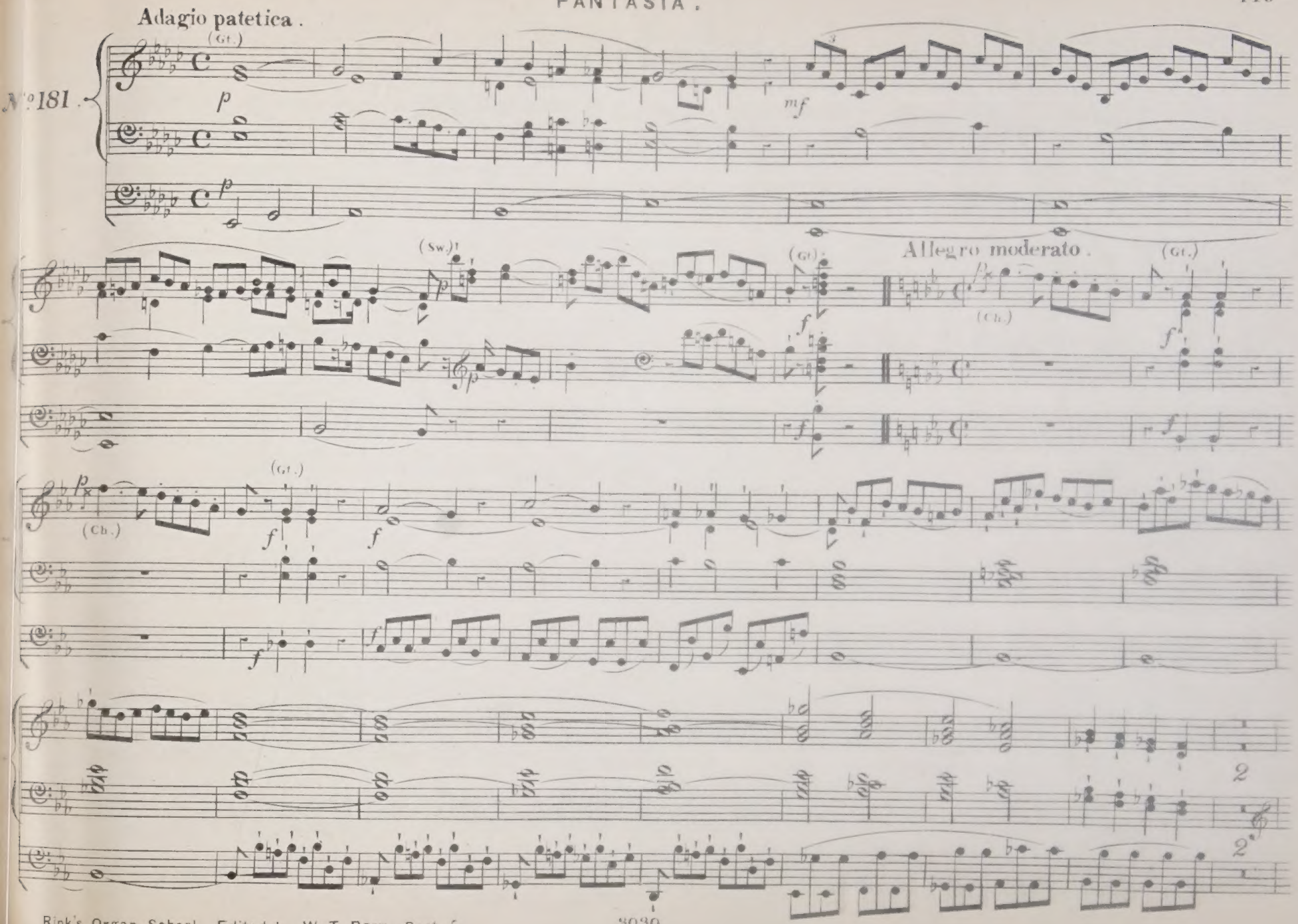

rall:
POSTLUDE.
Grave.
(Gt.)
(Sw.)
(Gt.)
No. 179.

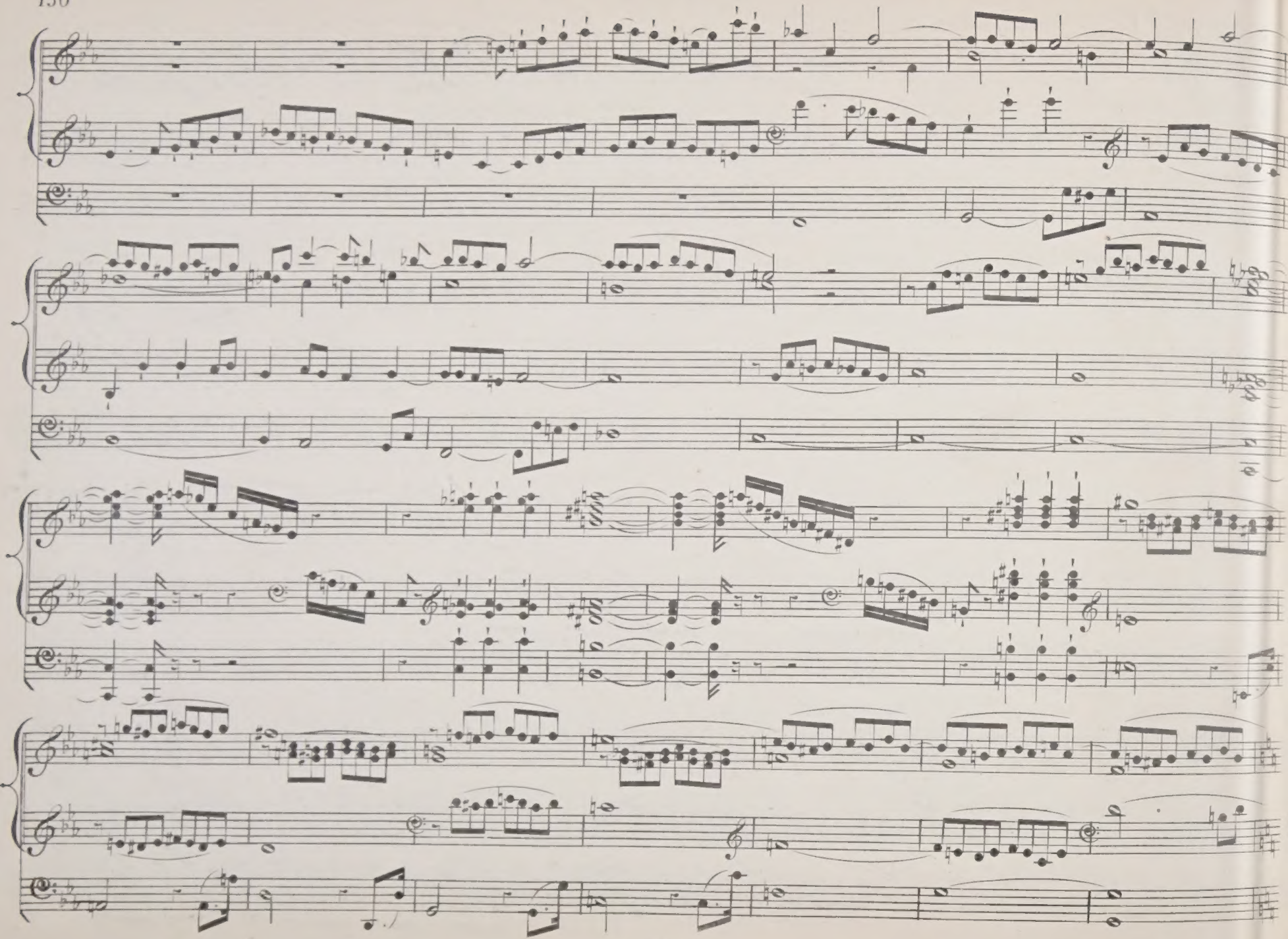

(Sw.)
p
f
p (Sw.)
f
Moderato.
(Gt.)
f
f

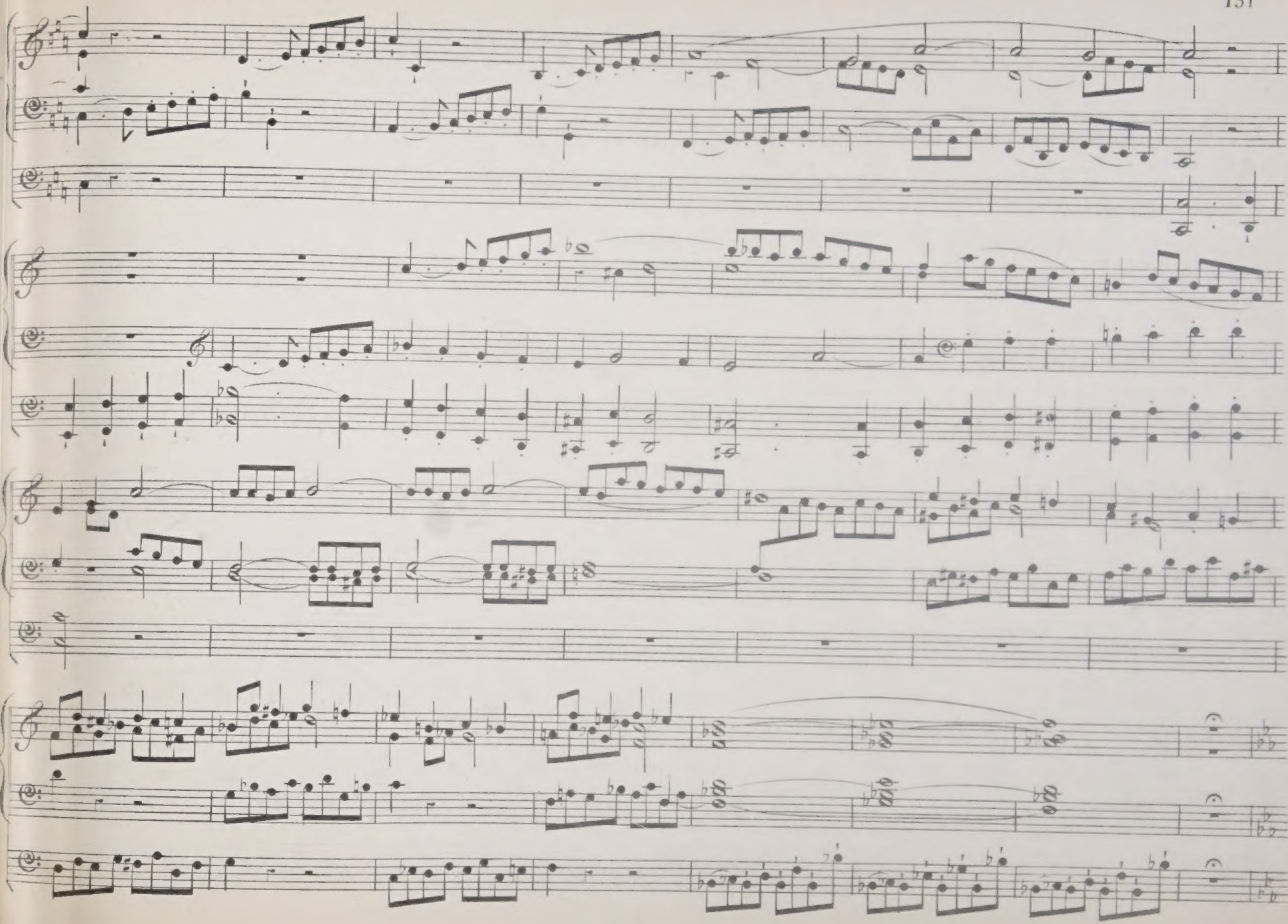

ff
ff

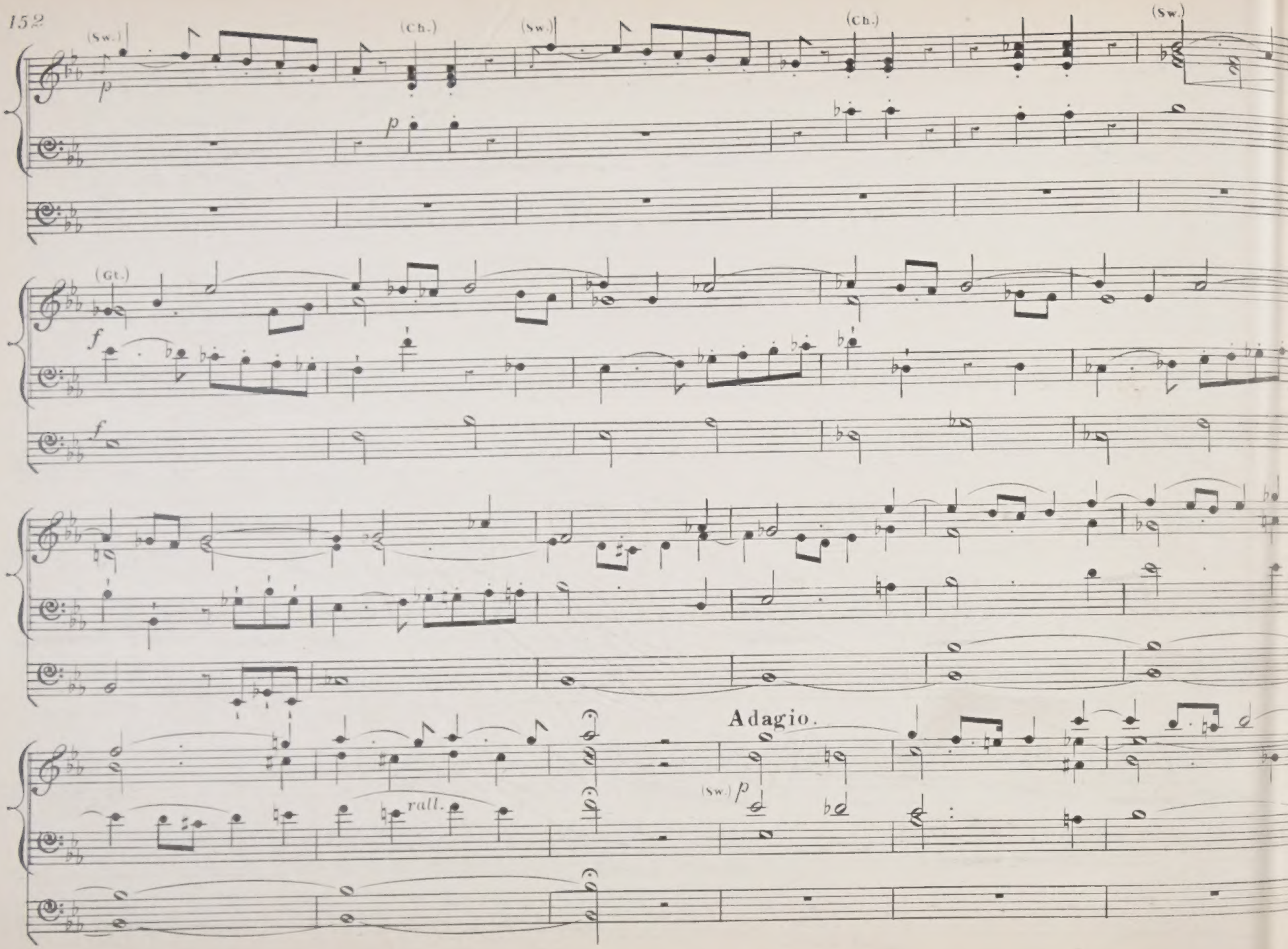

Largo.
(Gt.)
(Ch.)
(Gt.)
Moderato.



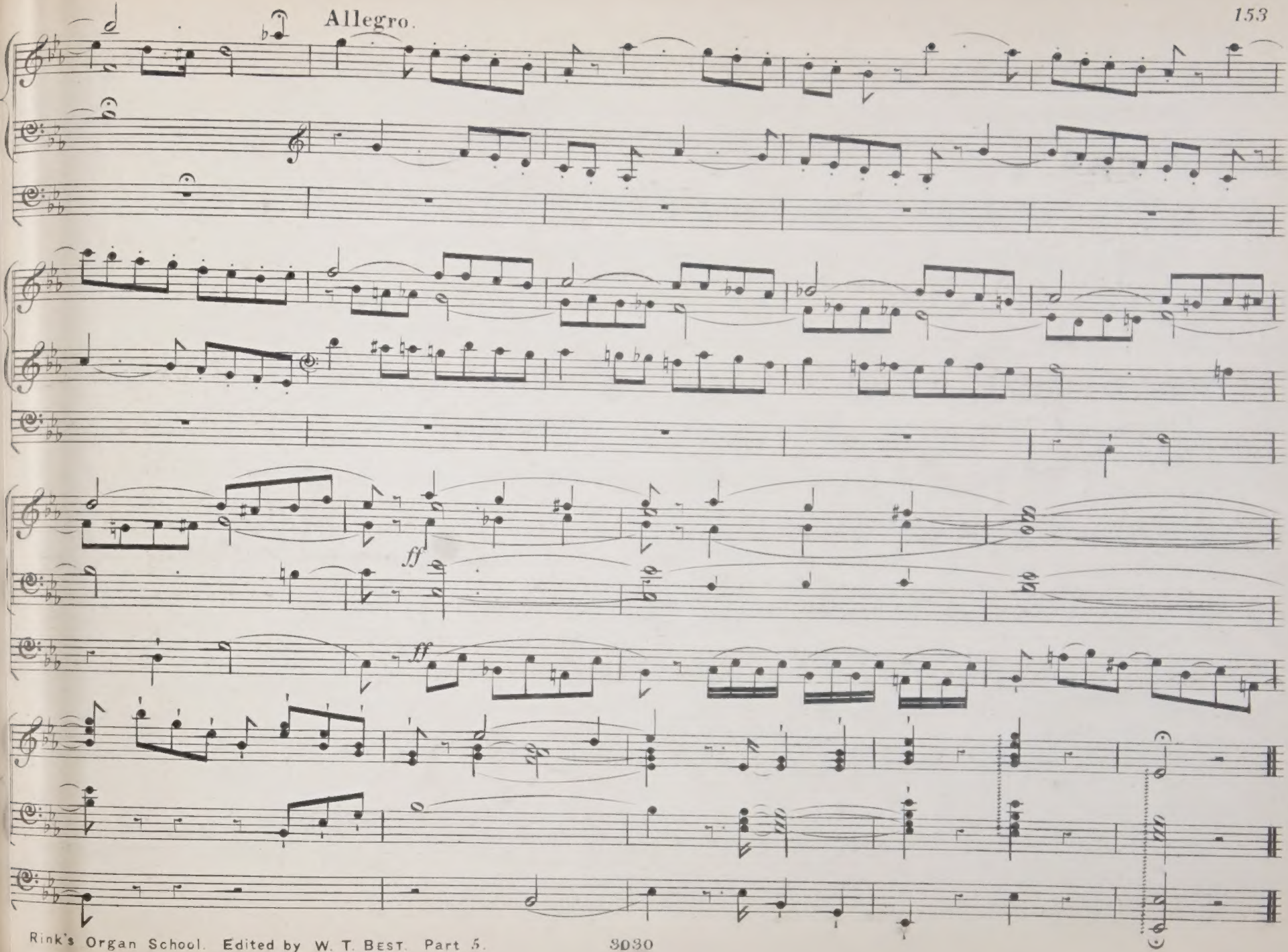

Adagio patetica.
No. 181.
(Gt.)
p
mf
(Sw.)
(Gt.)
Allegro moderato.
(Ch.)
(Gt.)
f
(Ch.)
(Gt.)
2
2






(Sw.)
(Ch.)
(Sw.)
(Ch.)
(Sw.)
p
p
(Gt.)
f
f
Adagio.
(Sw.) p
rall.

Allegro.

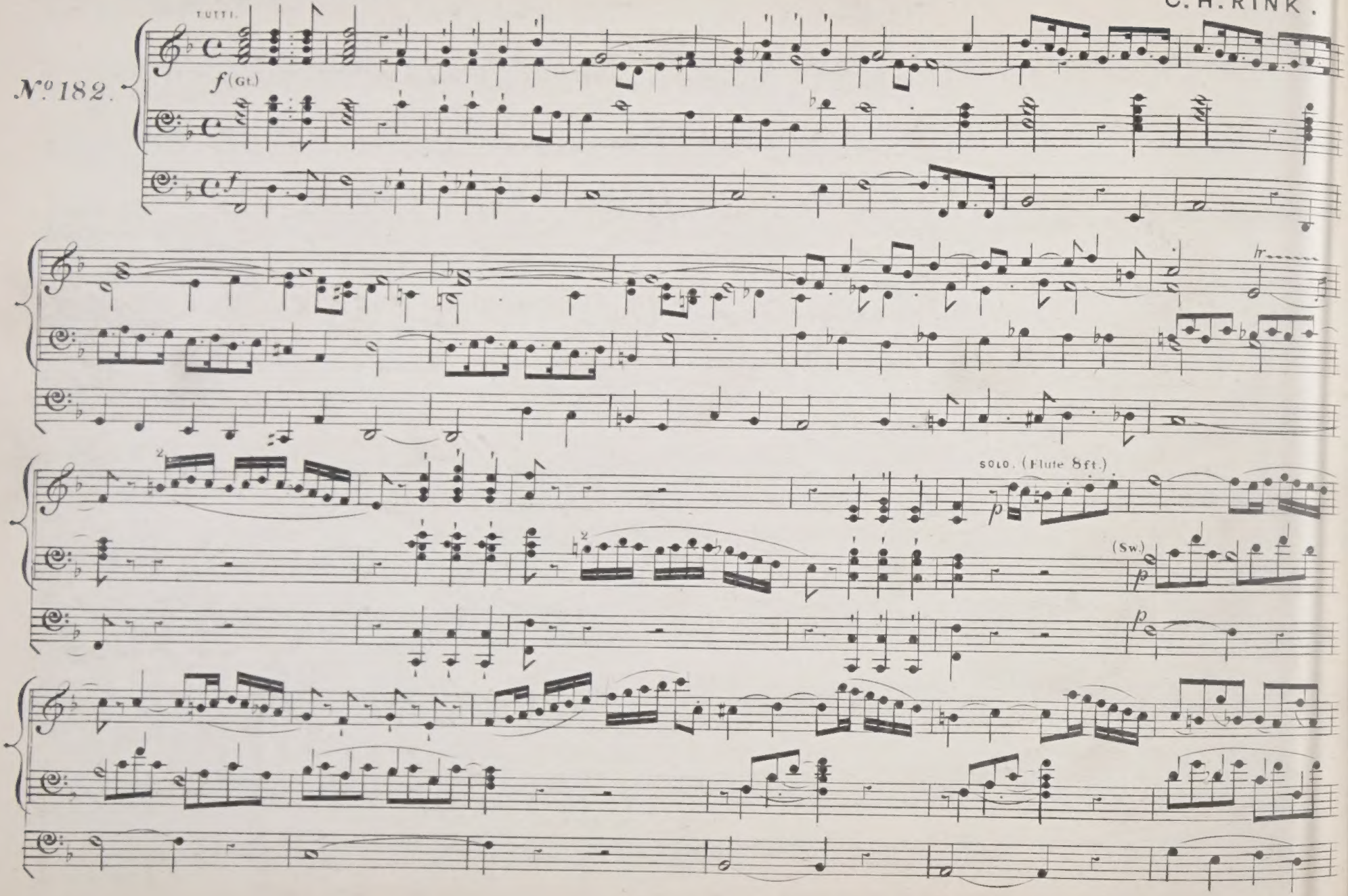


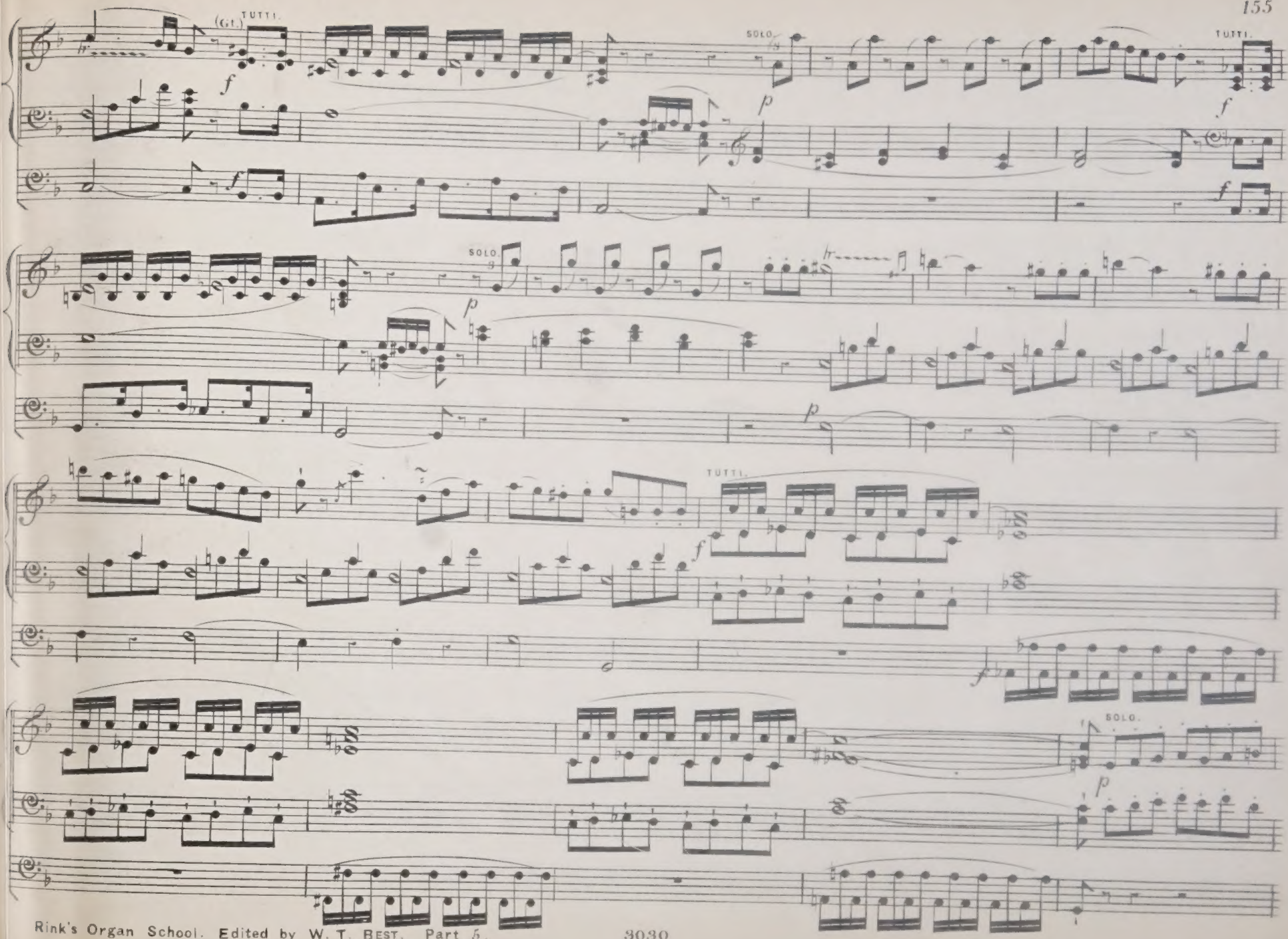
Flute Concerto.

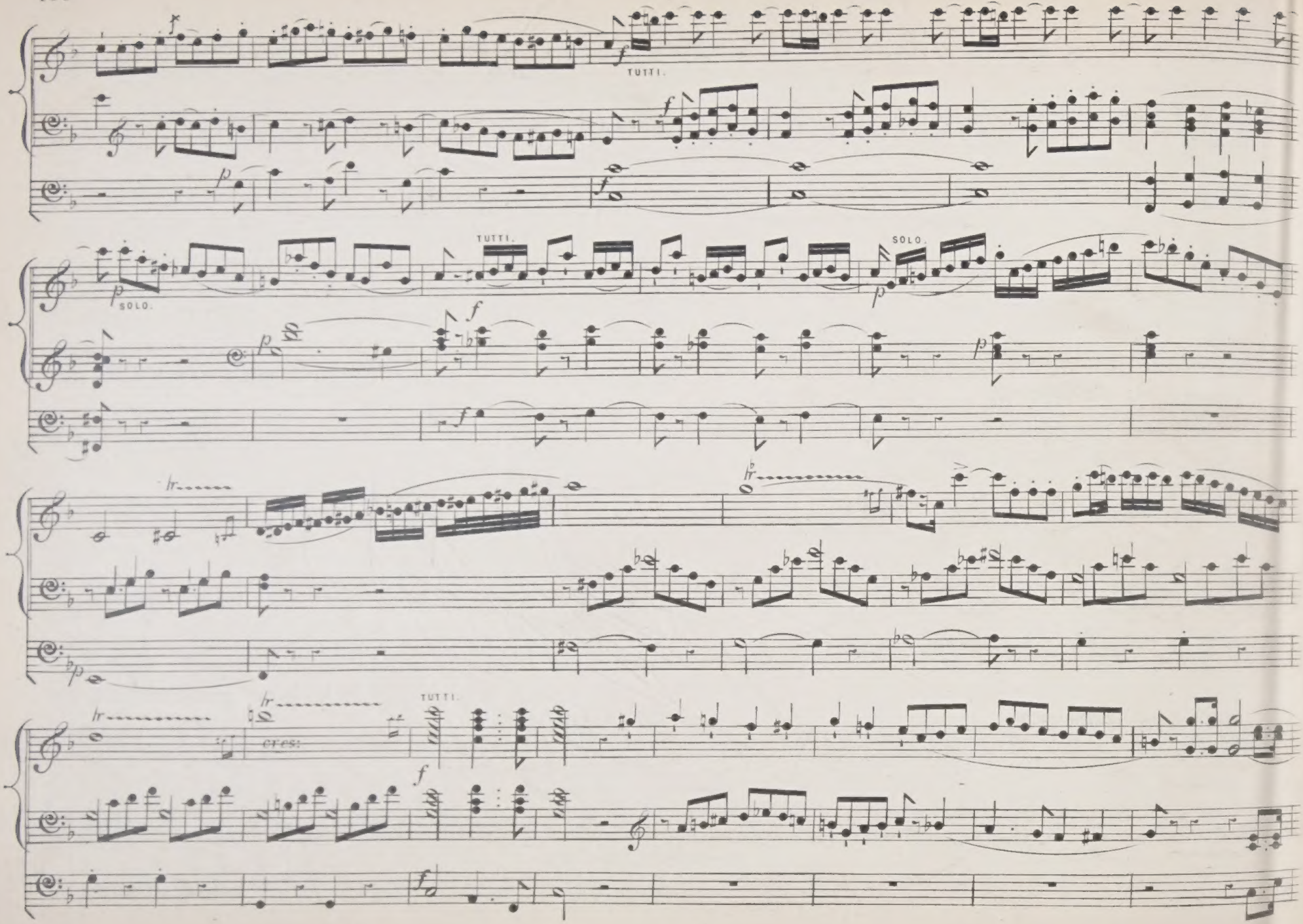
Allegro maestoso.

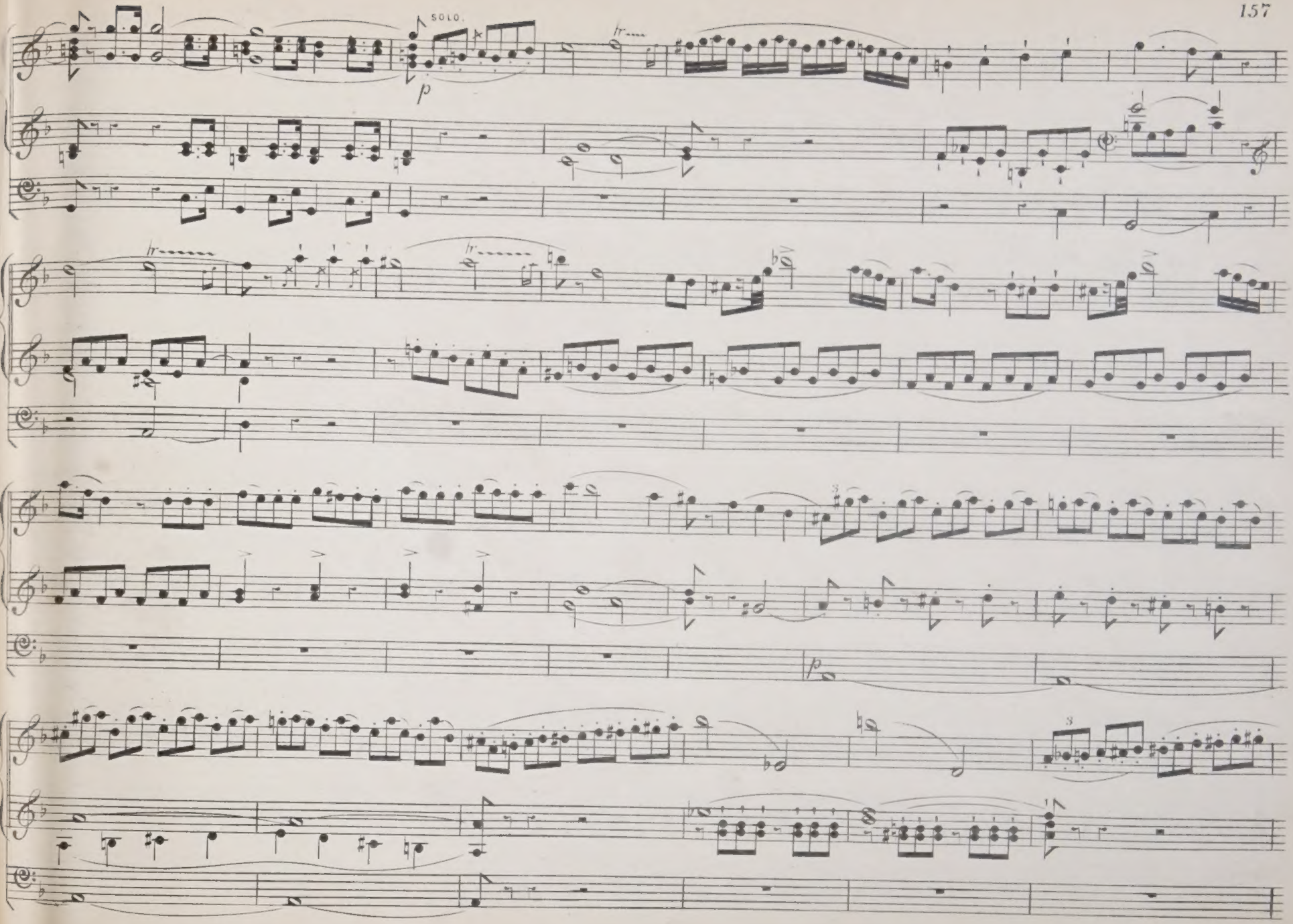
C. H. RINK.

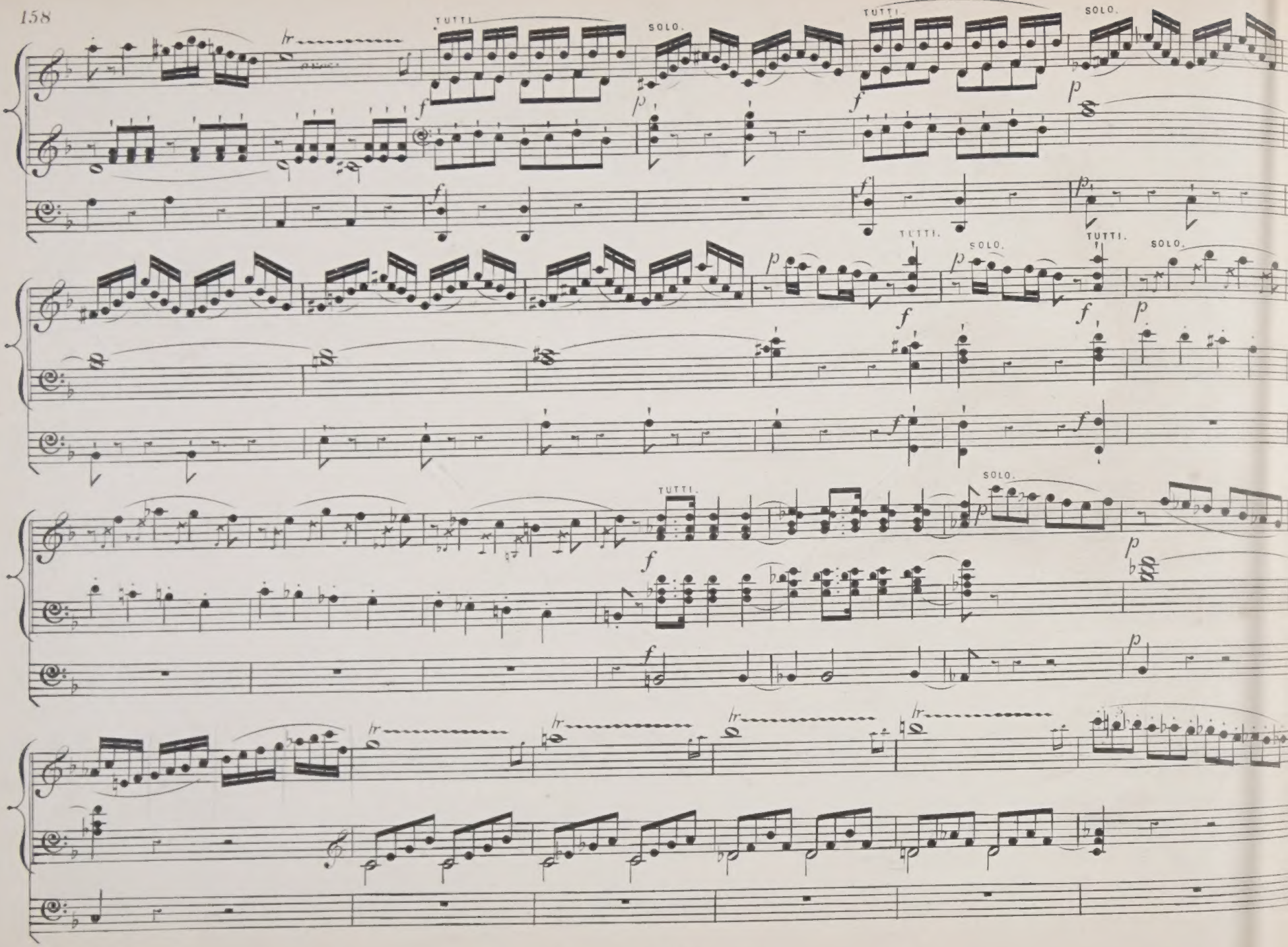
N.º 182.

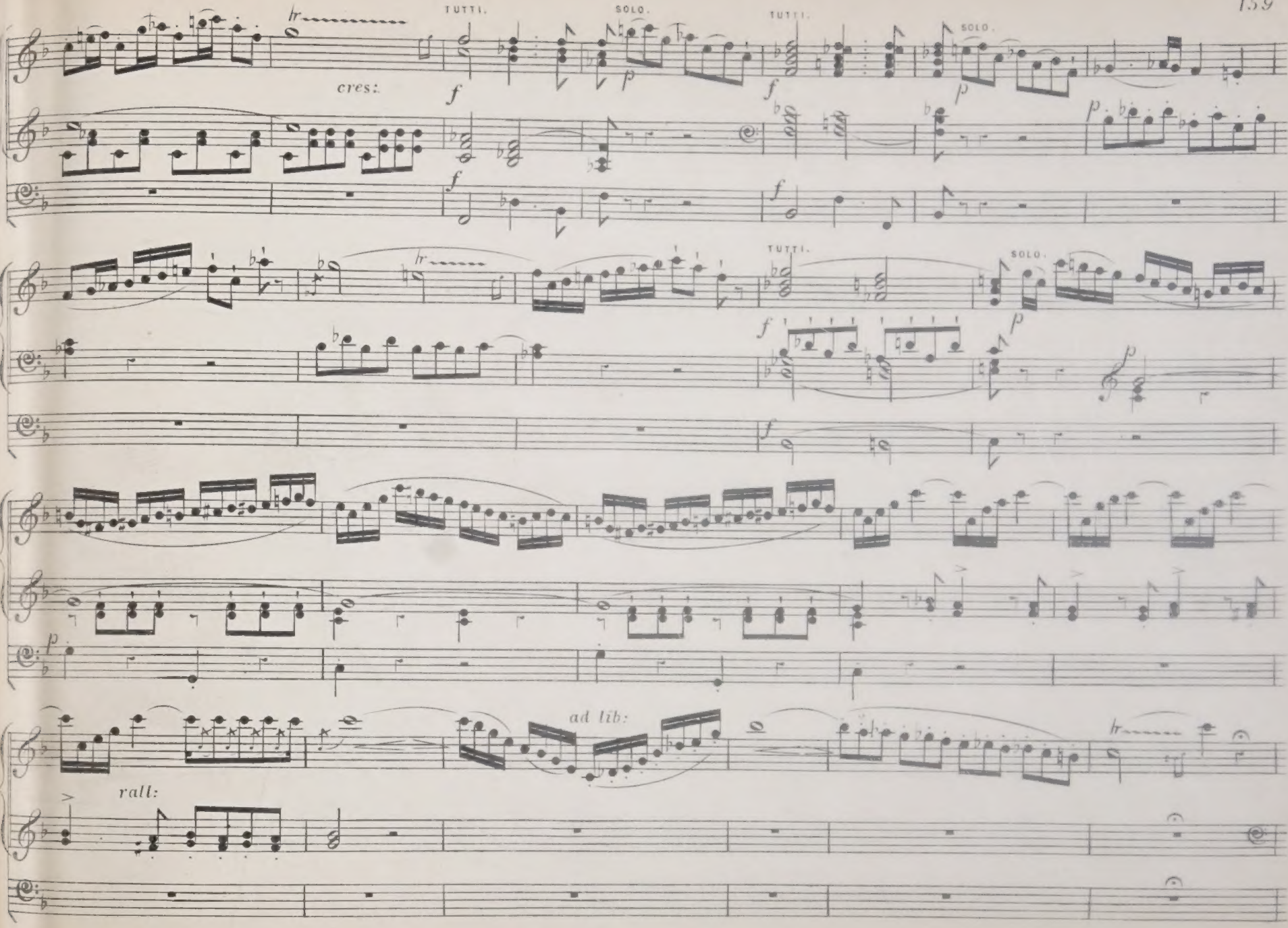


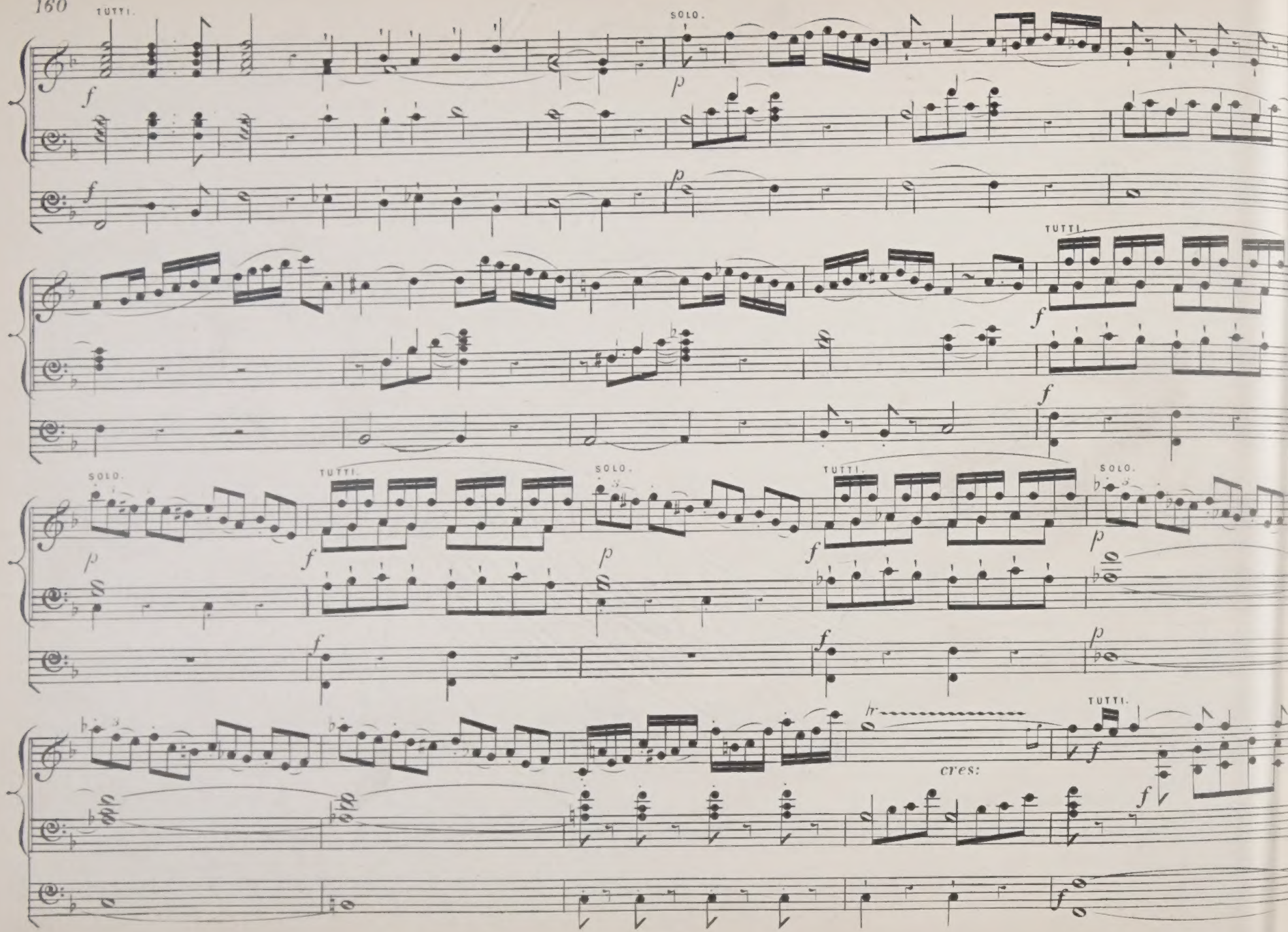

(Gt.)
TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.

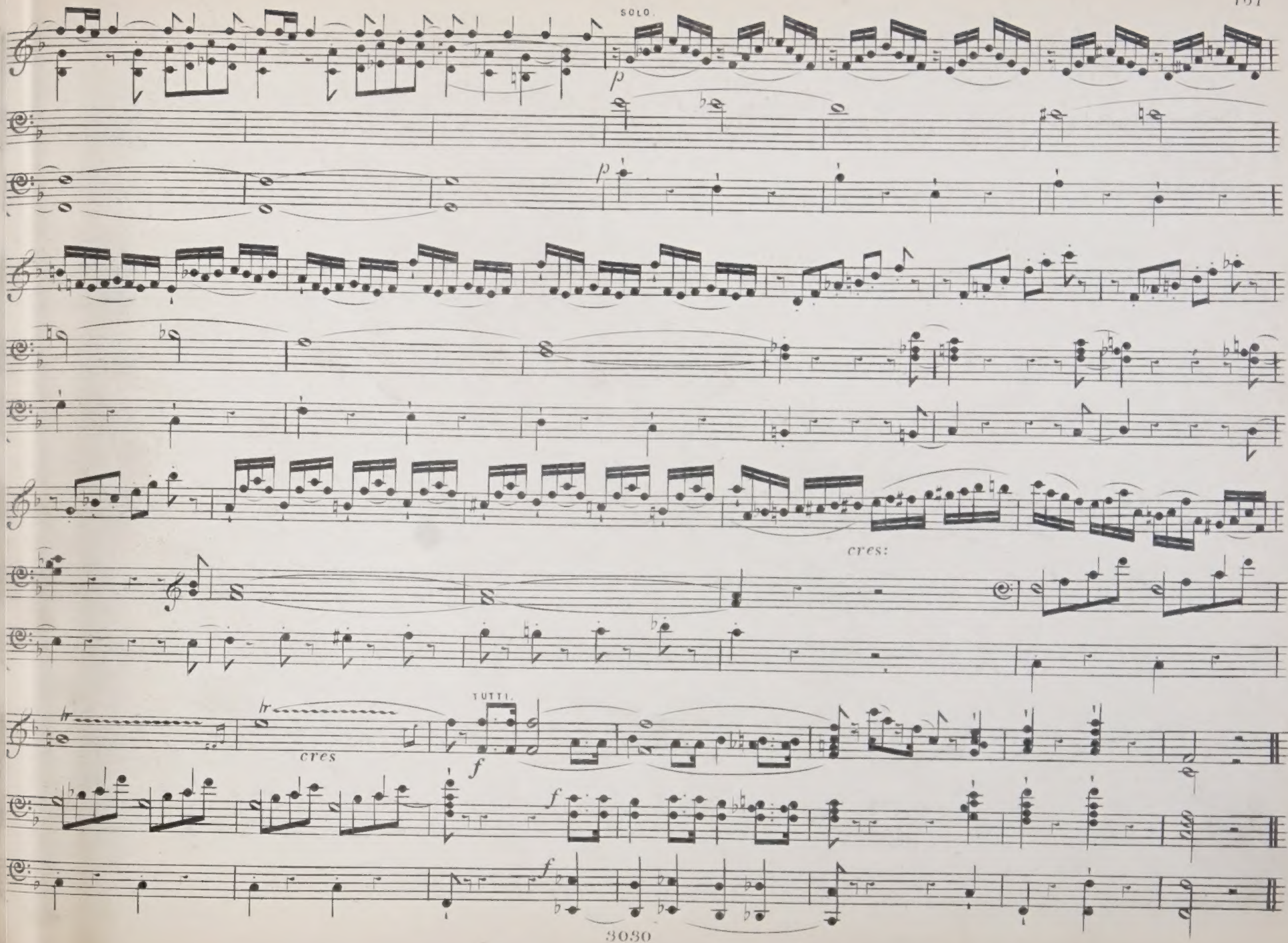

TUTTI.
SOLO.
TUTTI.
SOLO.
cres:
TUTTI.

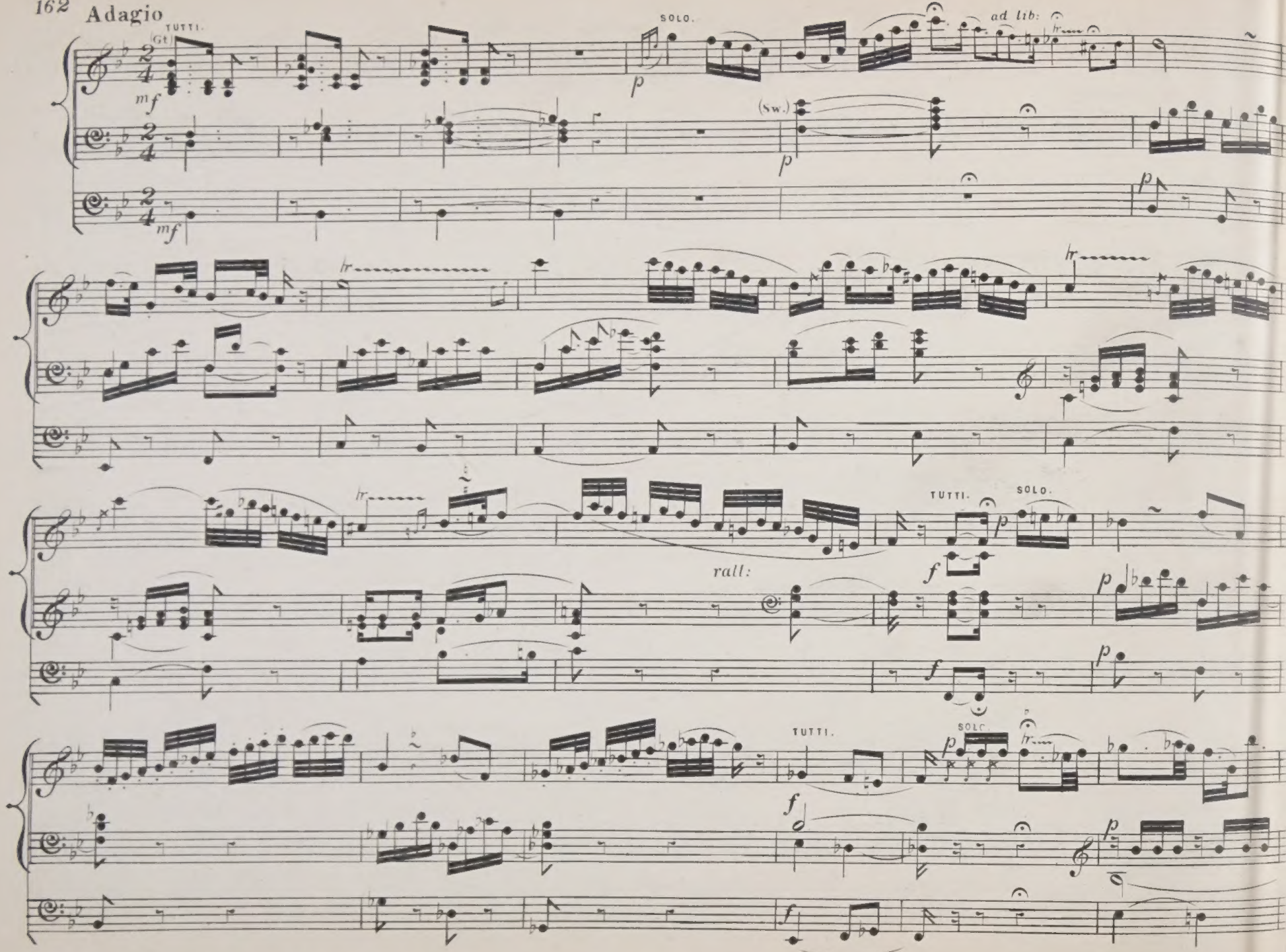

SOLO.
p
tr
tr
tr
p

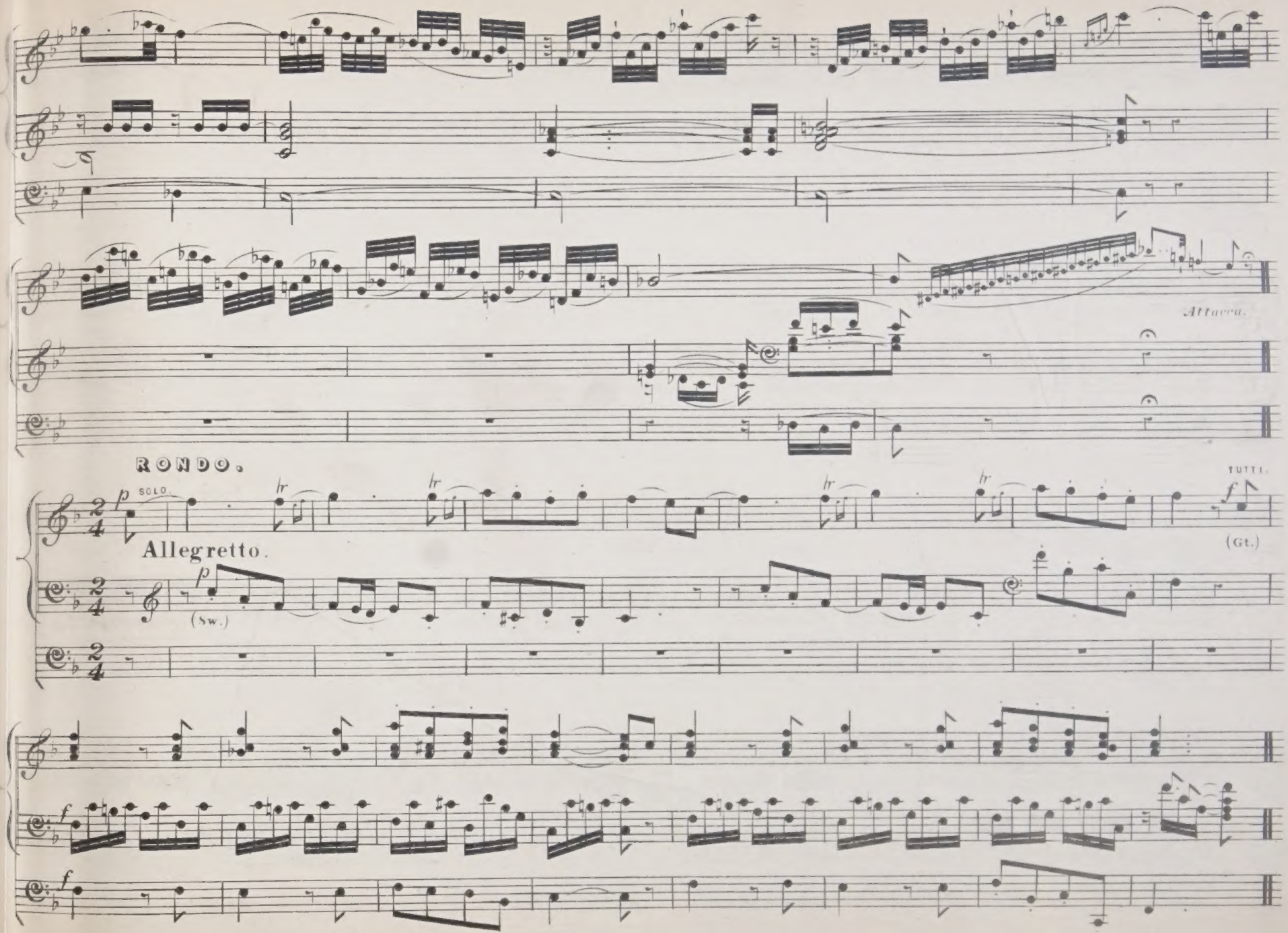

TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.

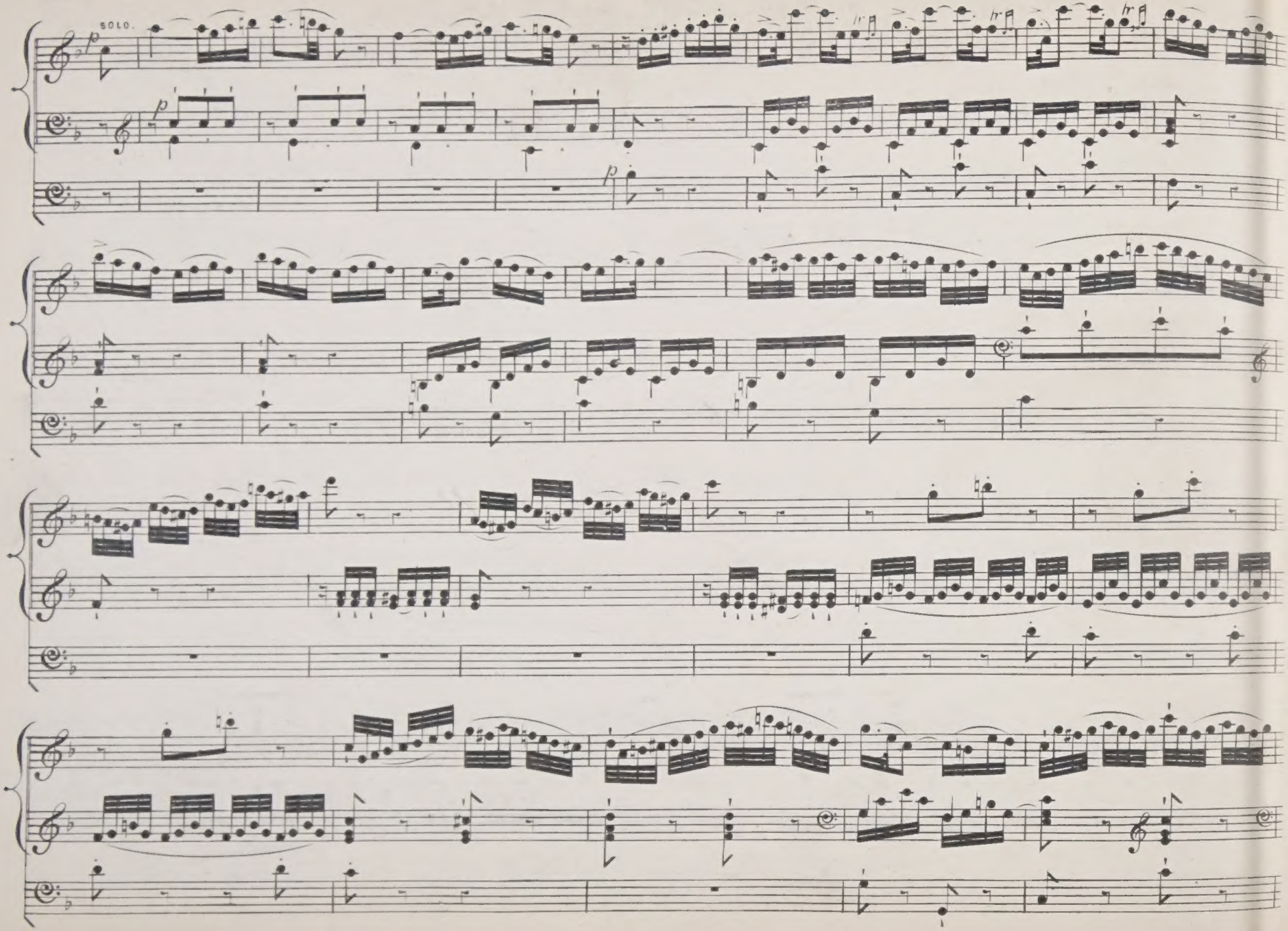

TUTTI.
SOLO.
TUTTI.
SOLO.
cres:
TUTTI.
SOLO.
ad lib:
rall:

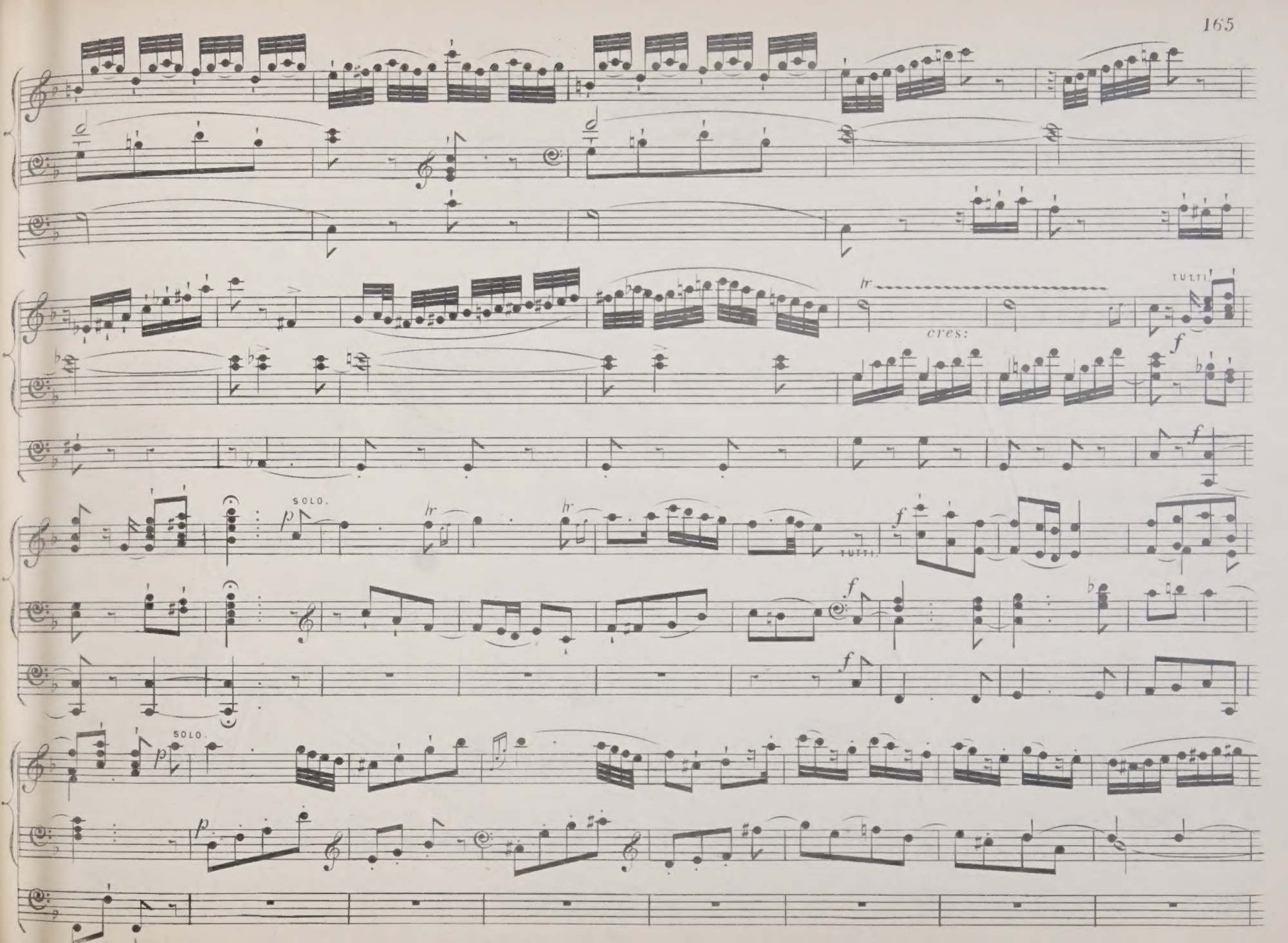

TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
hr
cres:
TUTTI.

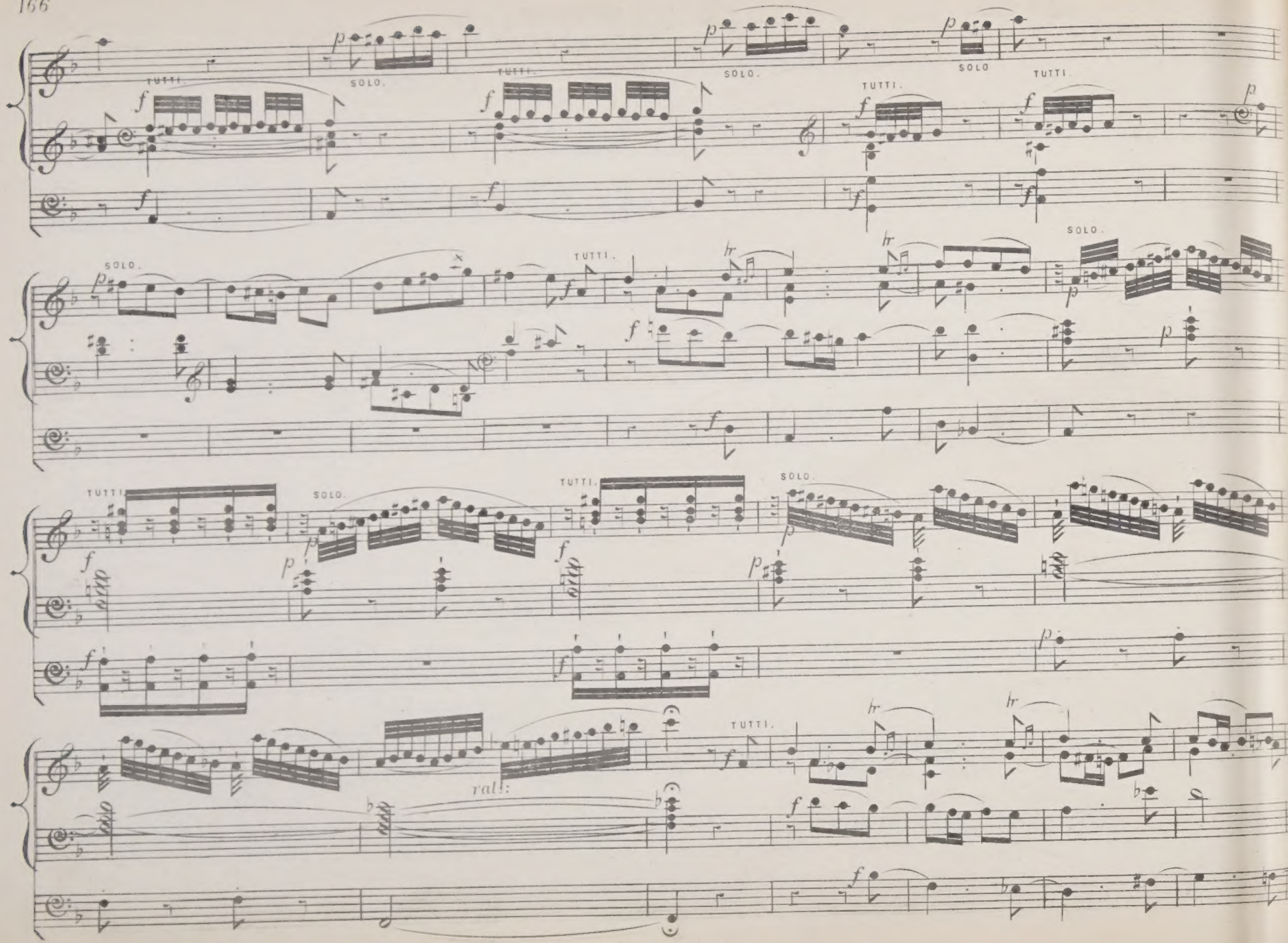

SOLO.
p
p
cres:
TUTTI.
hr
hr
cres
f
f
f

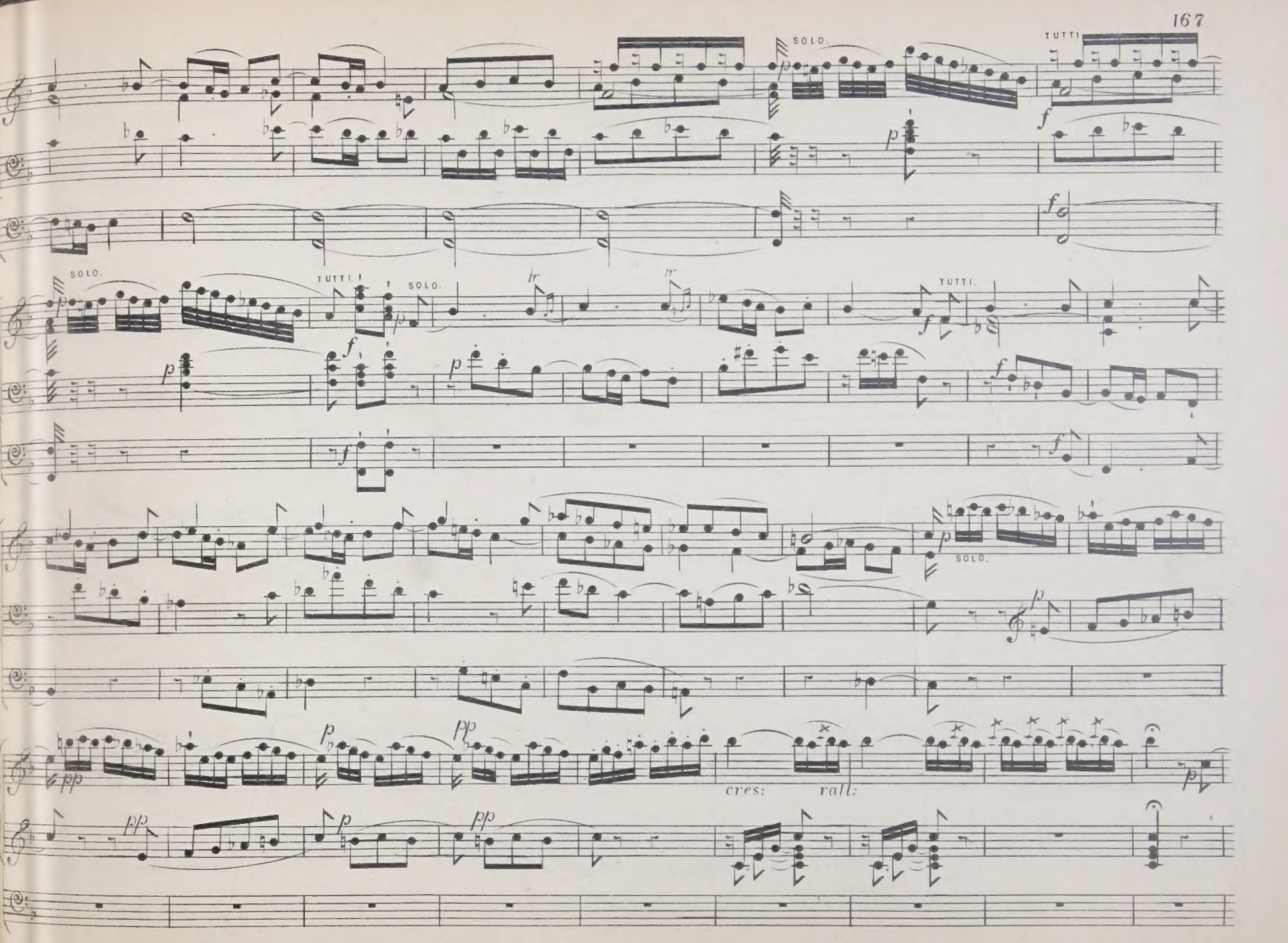

Adagio
TUTTI.
(Gt)
mf
SOLO.
p
ad lib:
(Sw.)
p
mf
p
rall:
TUTTI.
SOLO.
f
p
f
p
TUTTI.
SOLO.
p
f
p
f

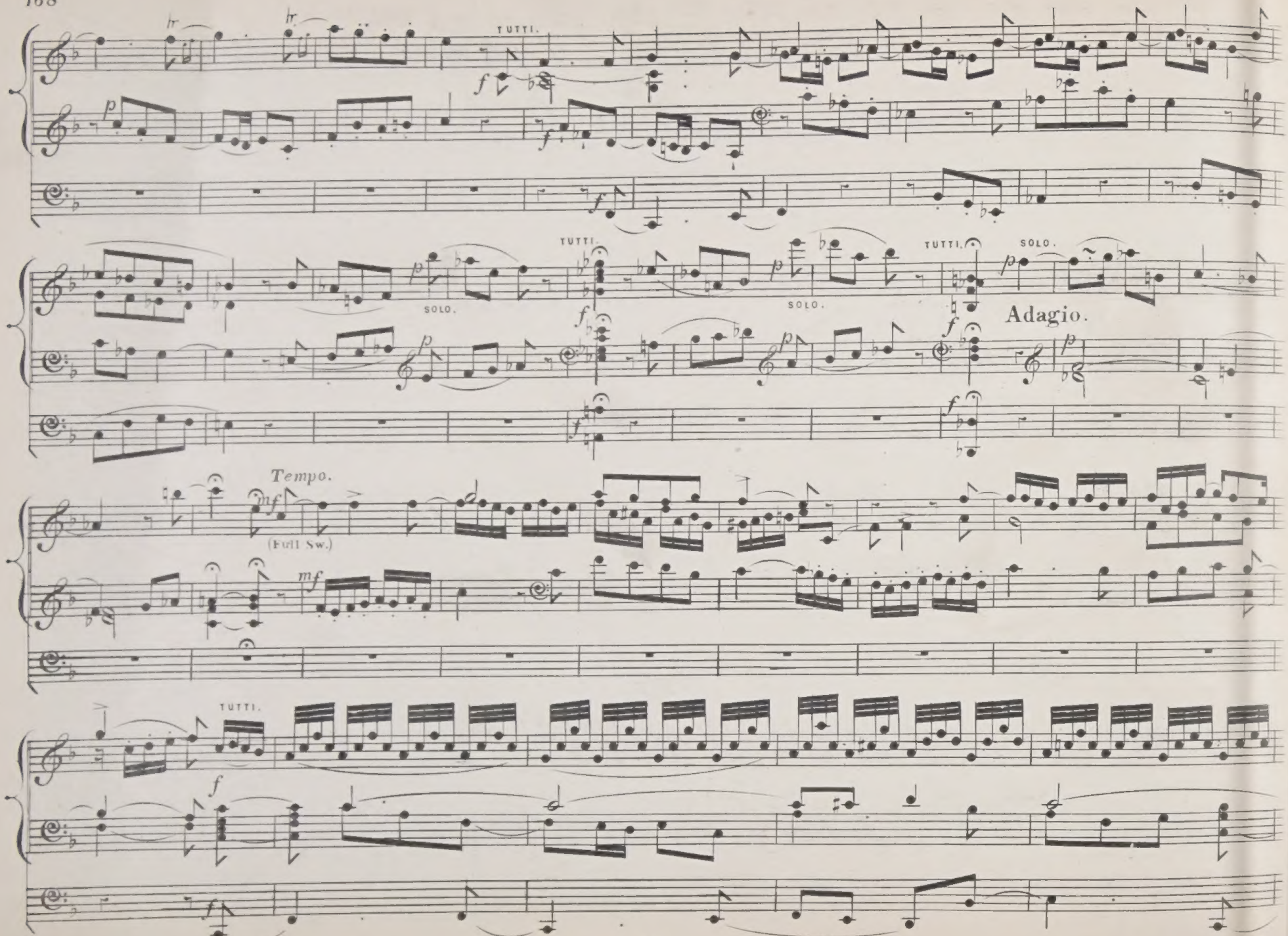

Attacca.
RONDO.
SOLO.
TUTTI.
Allegretto.
(Sw.)
(Gt.)

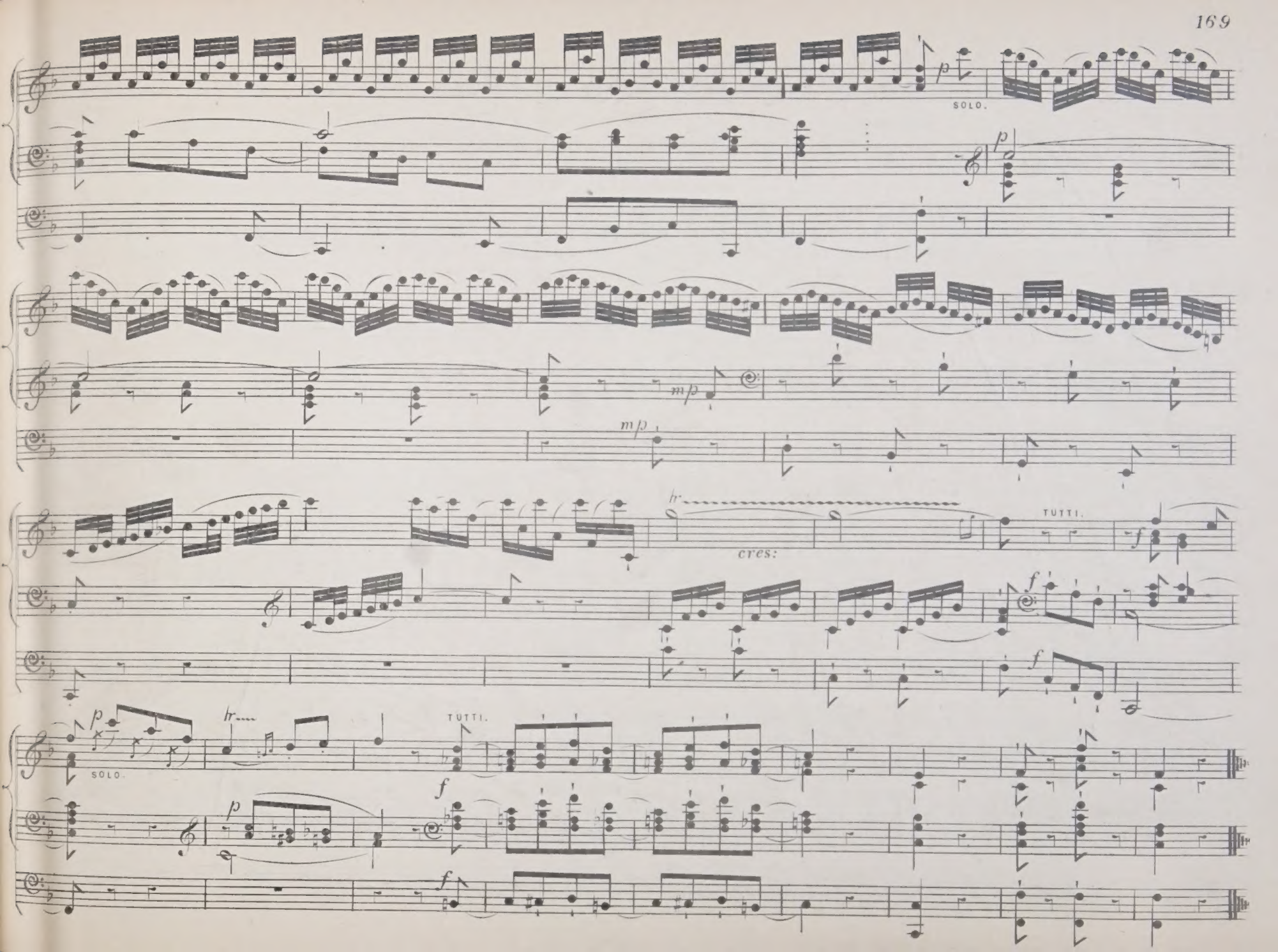

SOLO.
p
p
p
tr
tr
tr


hr
cres:
TUTTI
f
SOLO.
p
hr
TUTTI
f
SOLO.
p


TUTTI.
SOLO.
TUTTI.
SOLO.
SOLO
TUTTI.
SOLO.
TUTTI.
hr
hr
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
rall:
TUTTI.
hr
hr


SOLO.
TUTTI
TUTTI.
SOLO.
cres:
rall:


TUTTI.
SOLO.
TUTTI.
SOLO.
TUTTI.
SOLO.
Adagio.
Tempo.
(Full Sw.)
TUTTI.


p
SOLO.
p
mp
mp
hr
cres:
TUTTI.
f
f
f
p
SOLO.
hr
TUTTI.
p
f
f

"GOD SAVE THE KING"

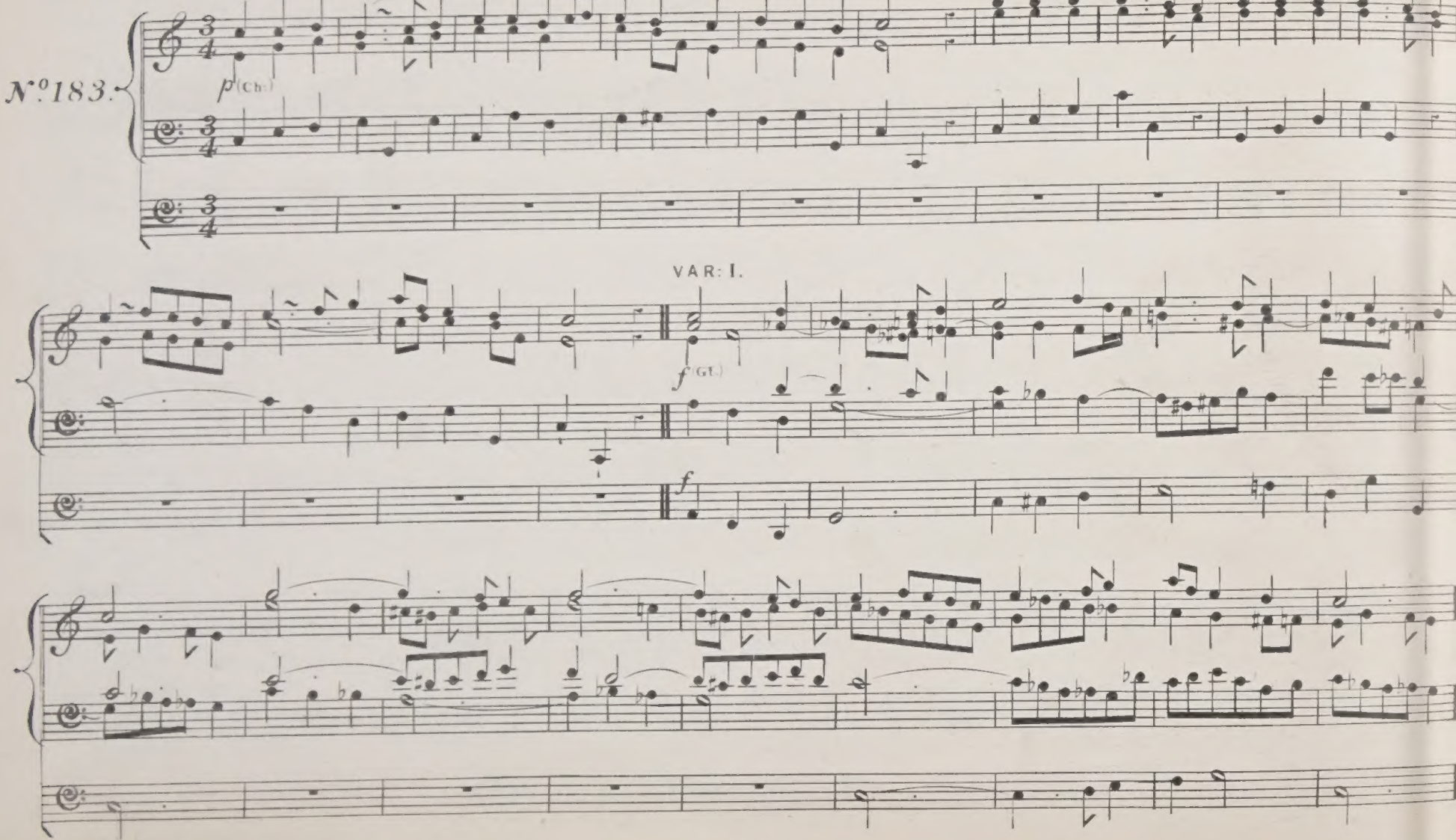
WITH

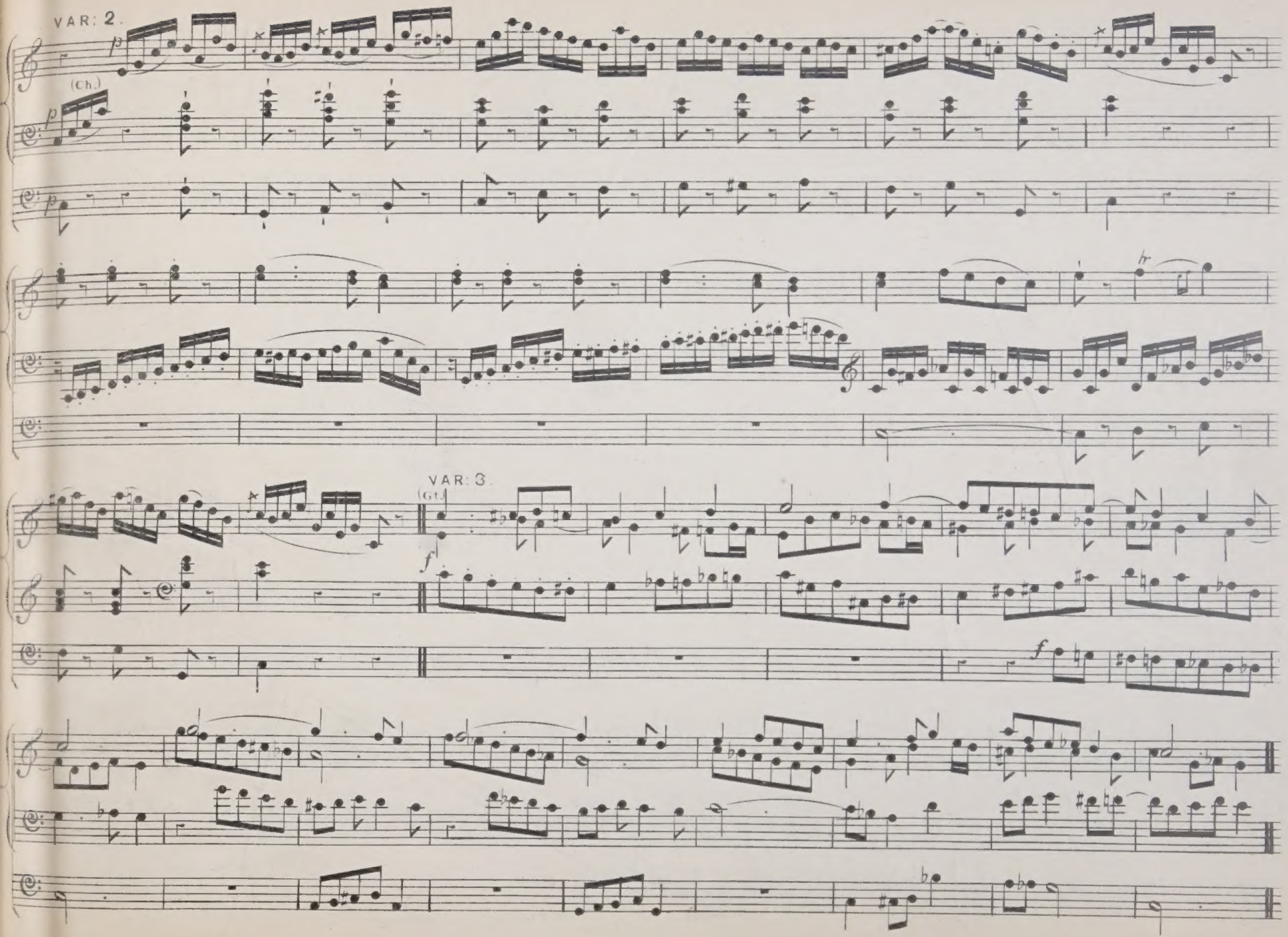
VARIATIONS AND FINALE.

C. H. RINK.

TEMA.

Andante.

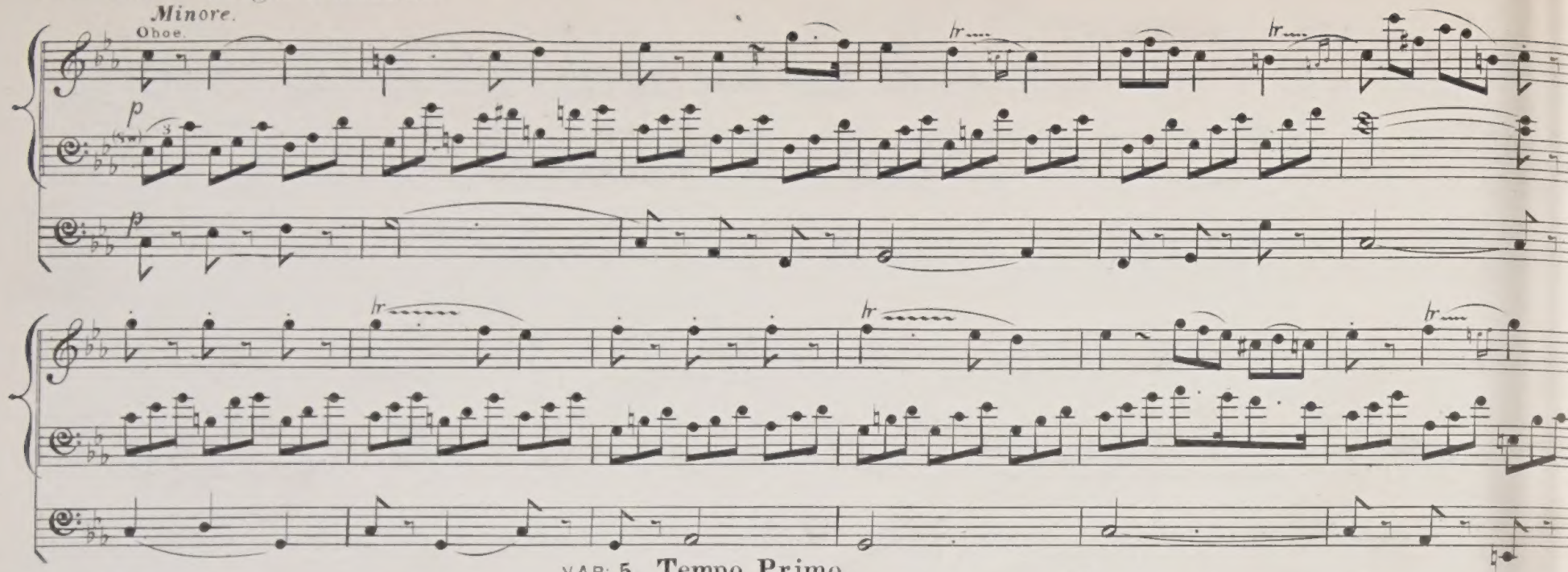



VAR: 2.
(Ch.)
VAR: 3.
(Gt.)

VAR: 4. Adagio Cantabile.

Minore.

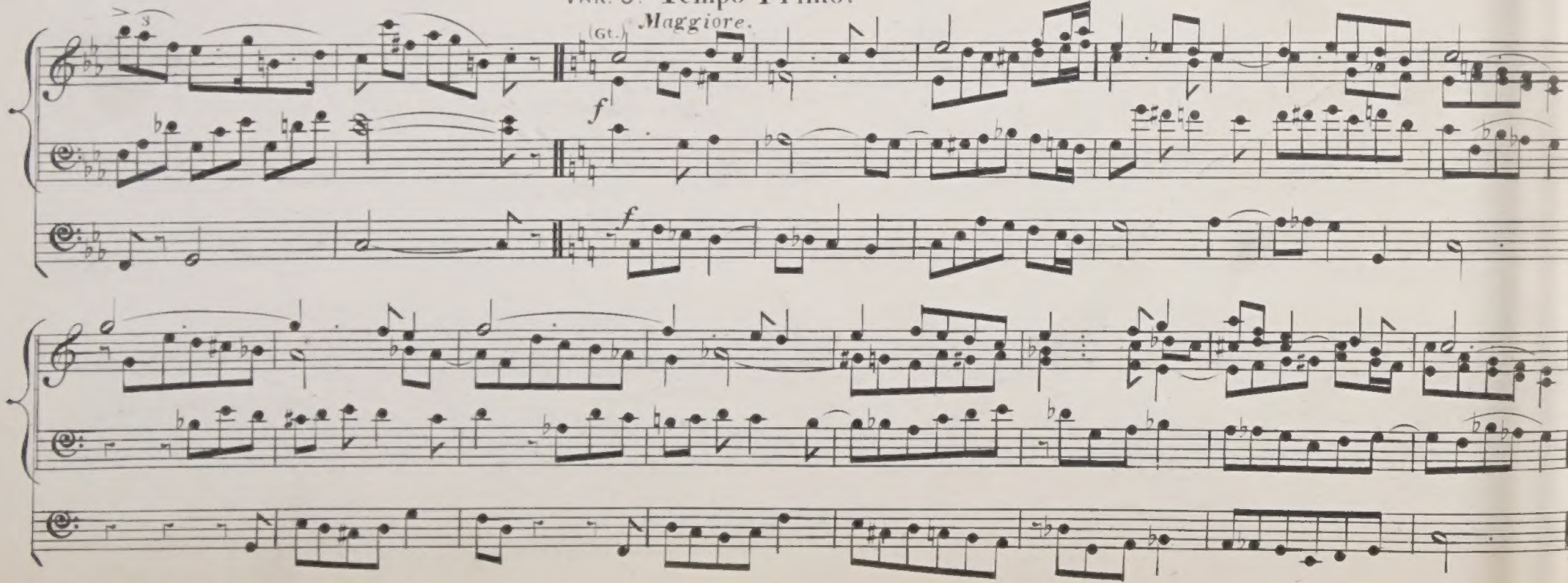
Oboe.

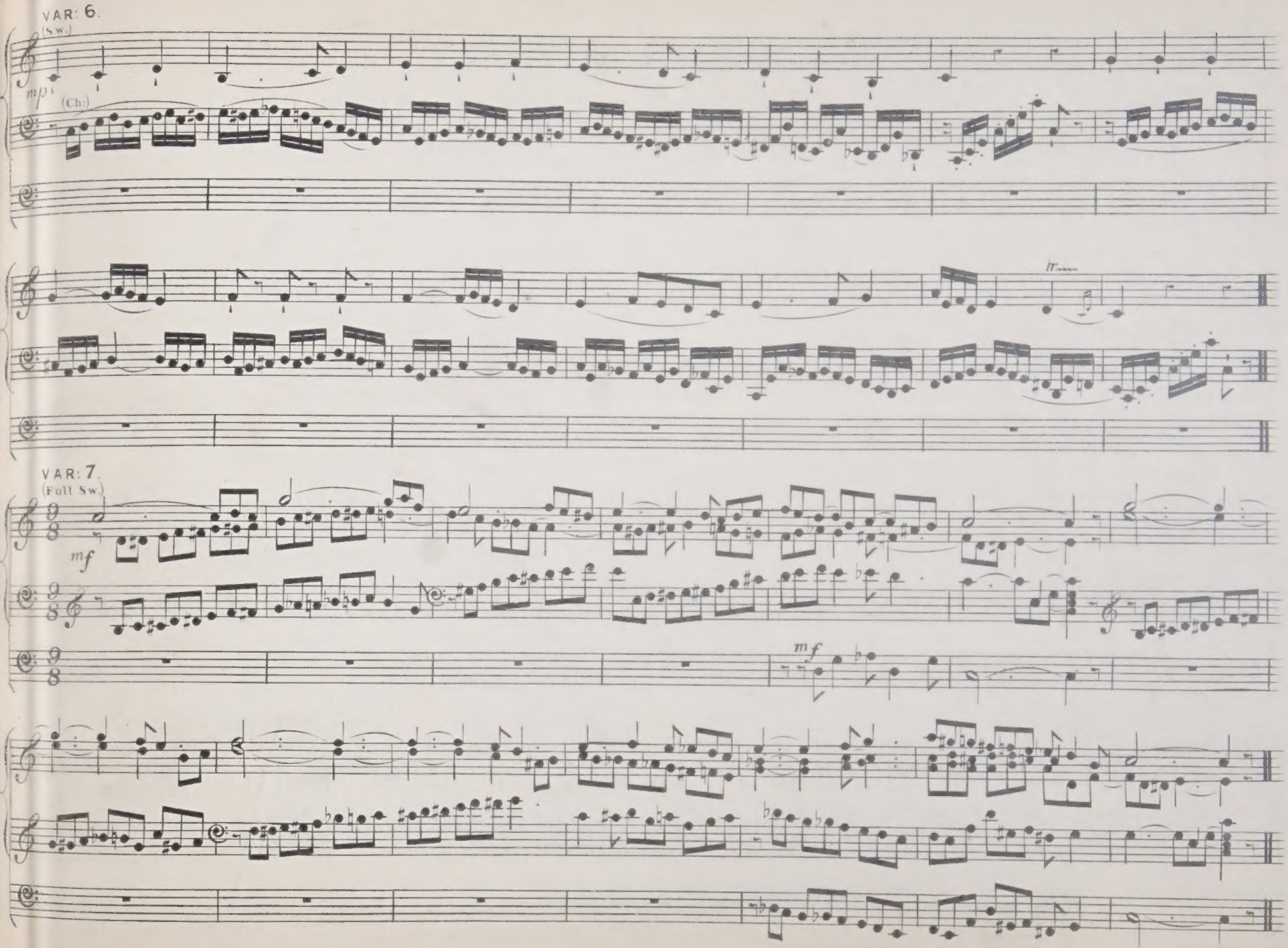


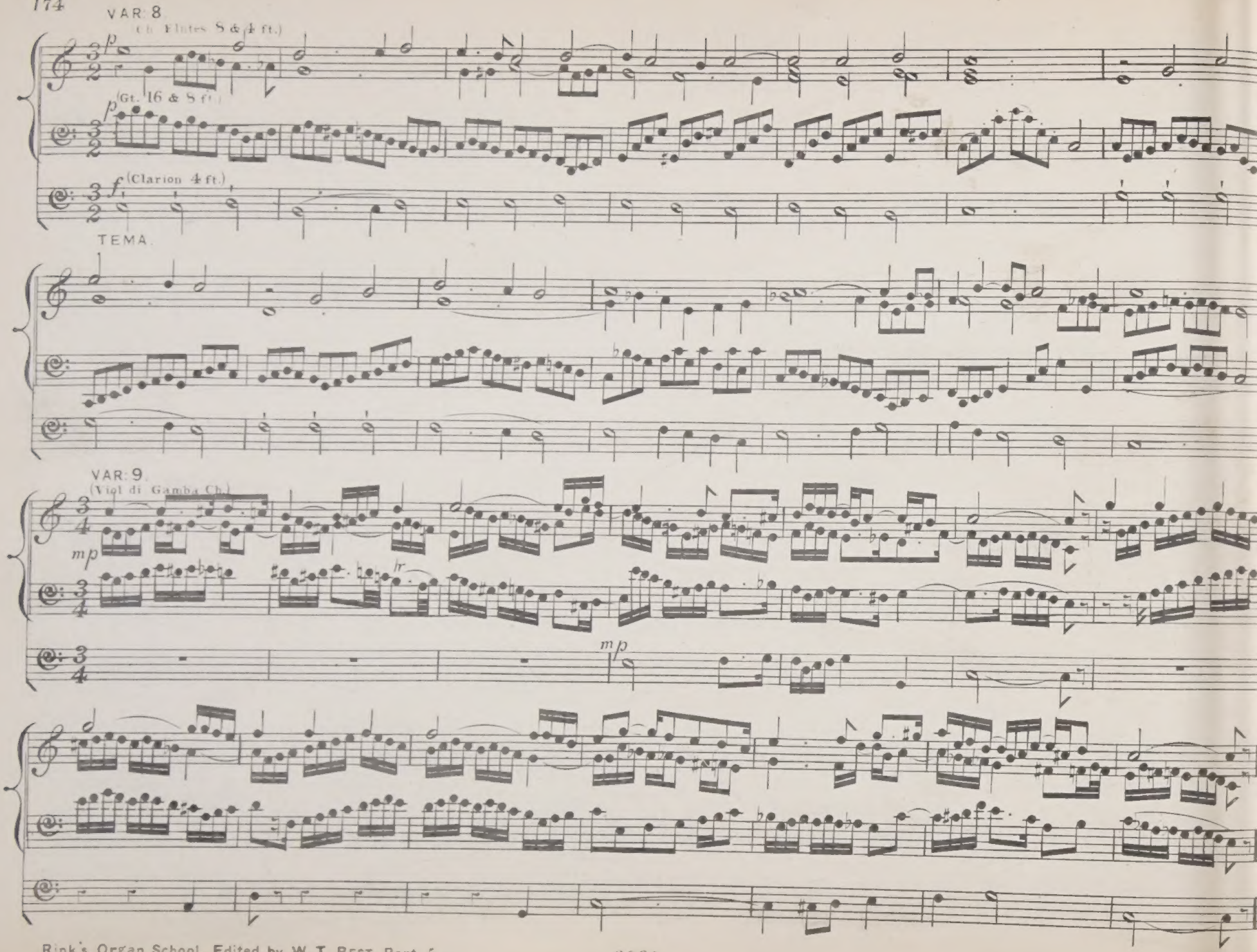
VAR: 5. Tempo Primo.

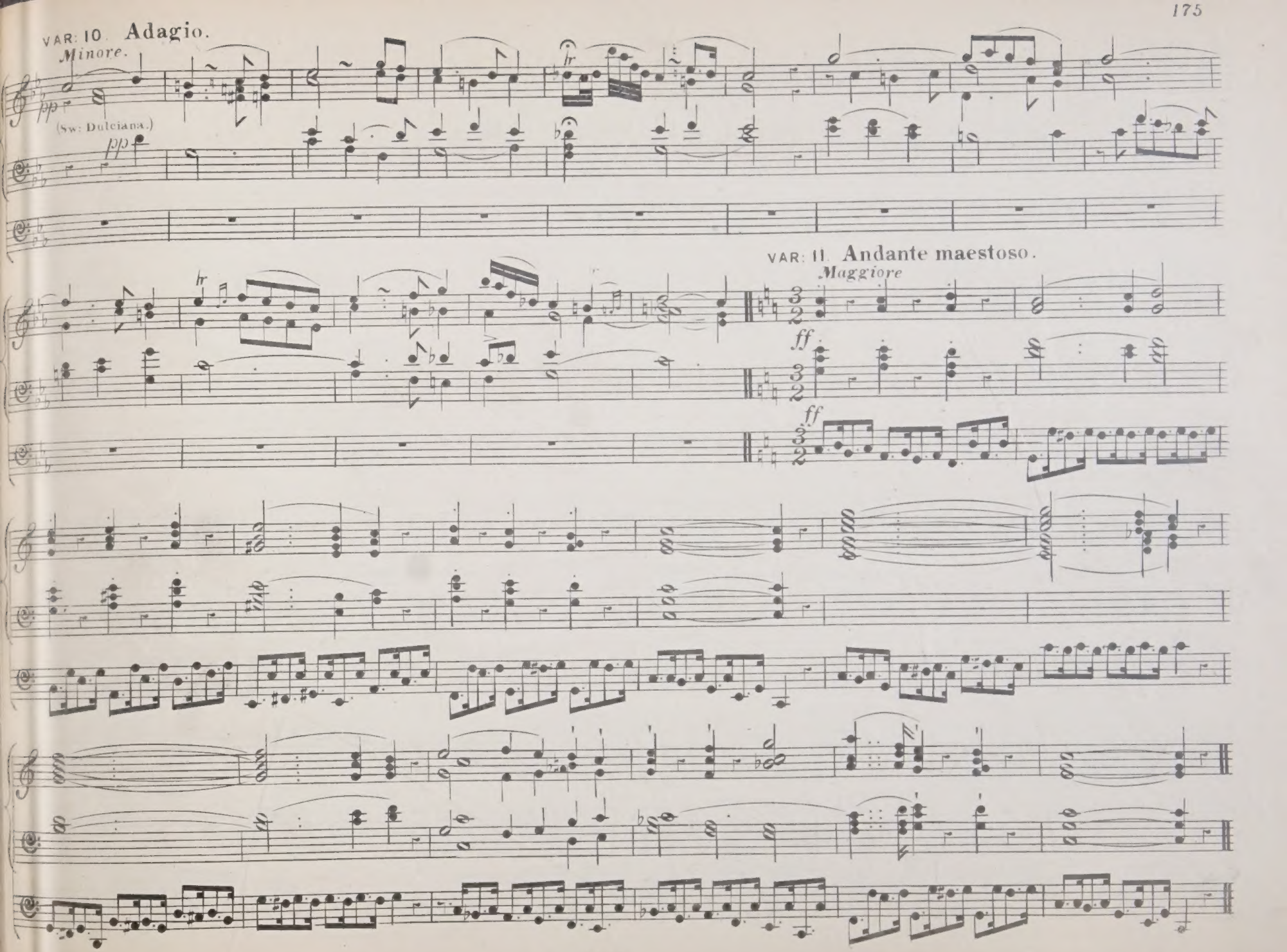
Maggiore.

(Gt.)

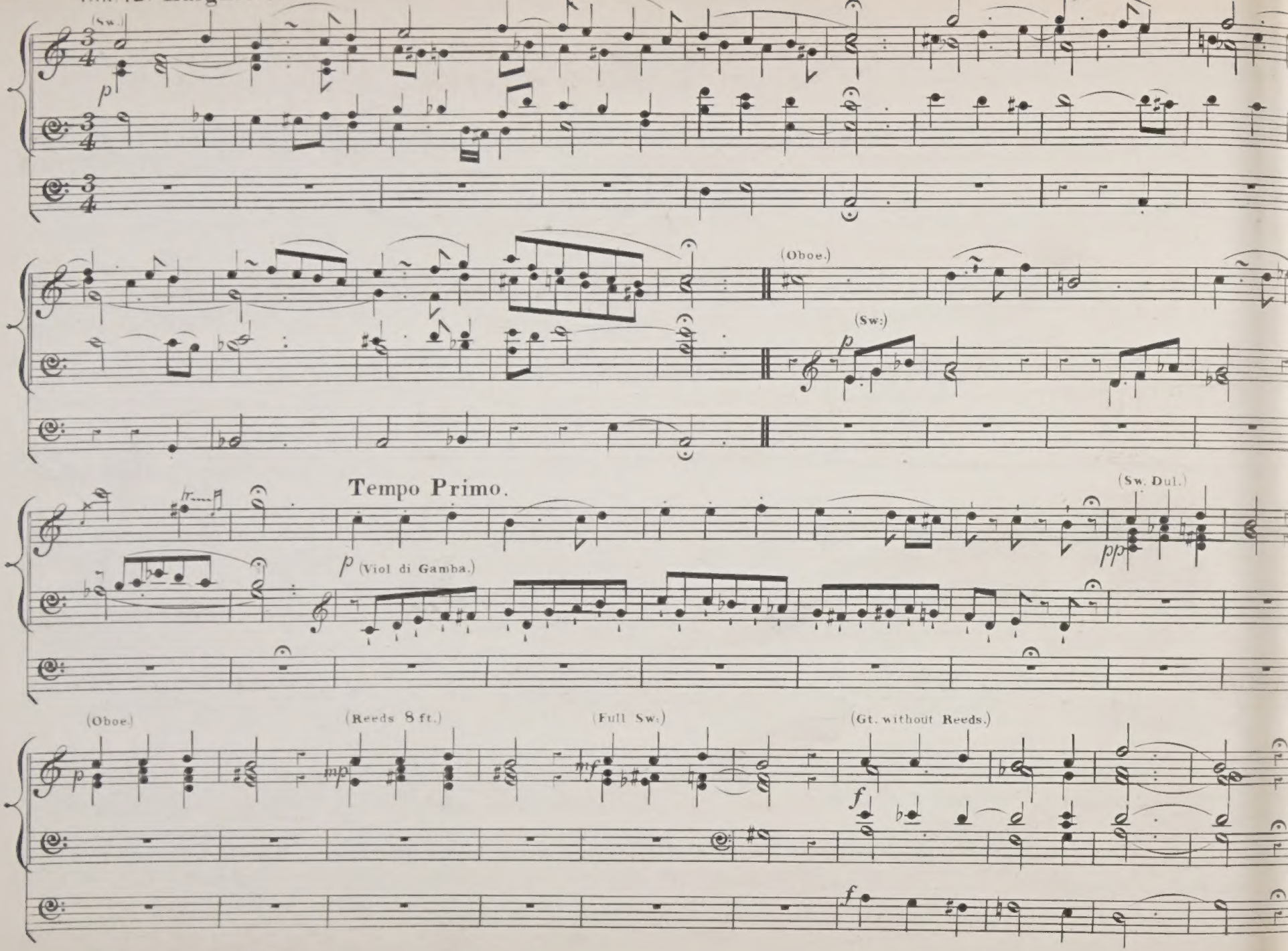



VAR: 6.
(Sw.)
mp
(Ch.)
tr
VAR: 7.
(Full Sw.)
mf
mf


VAR: 8
(Ch. Flutes 8 & 4 ft.)
p
(Gt. 16 & 8 ft.)
p
(Clarion 4 ft.)
f
TEMA.
VAR: 9.
(Viol di Gamba Ch.)
mp
mp

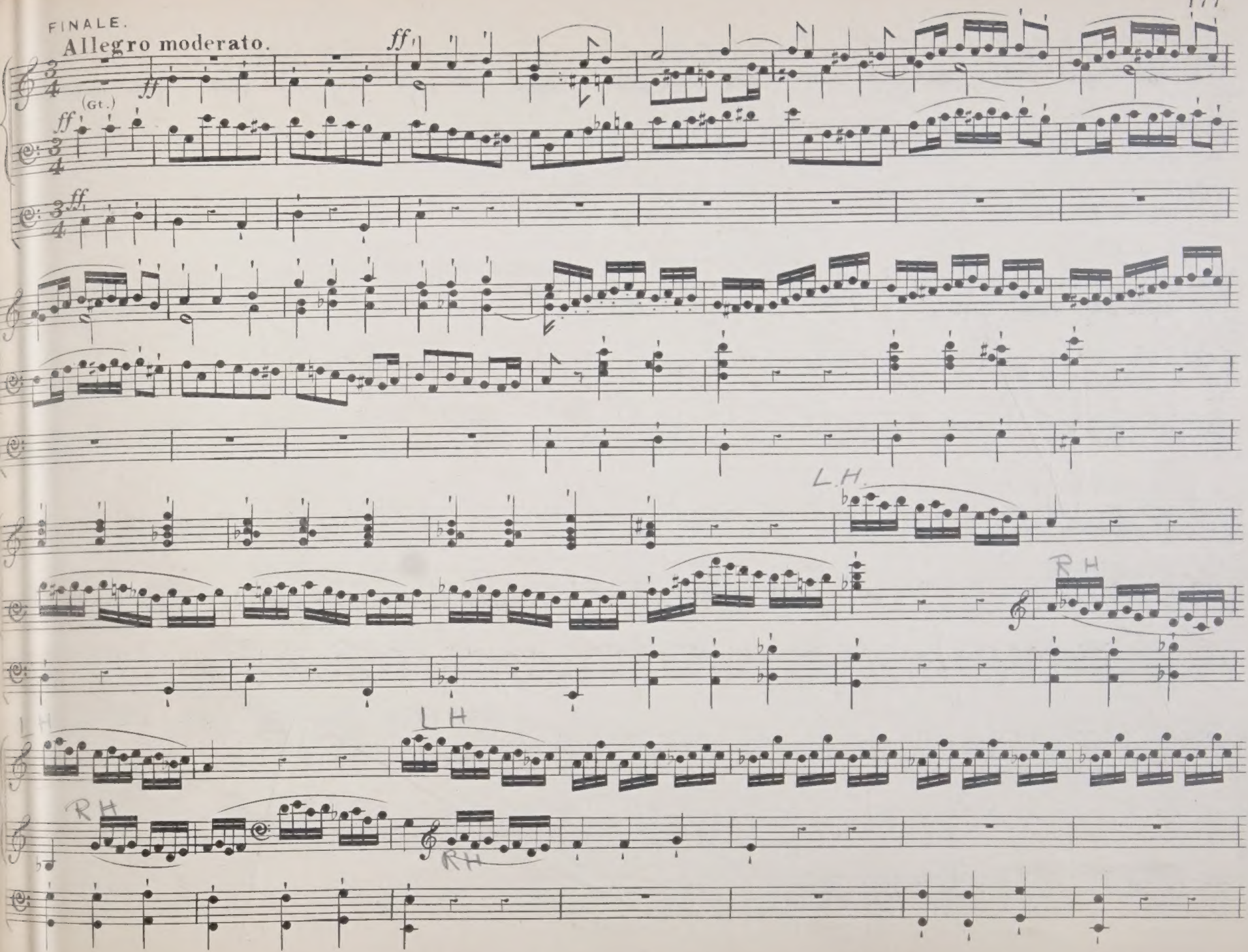

VAR: 10. Adagio.
Minore.
pp
(Sw: Dulciana.)
pp
VAR: 11. Andante maestoso.
Maggiore
ff
ff

VAR. 12. Larghetto.



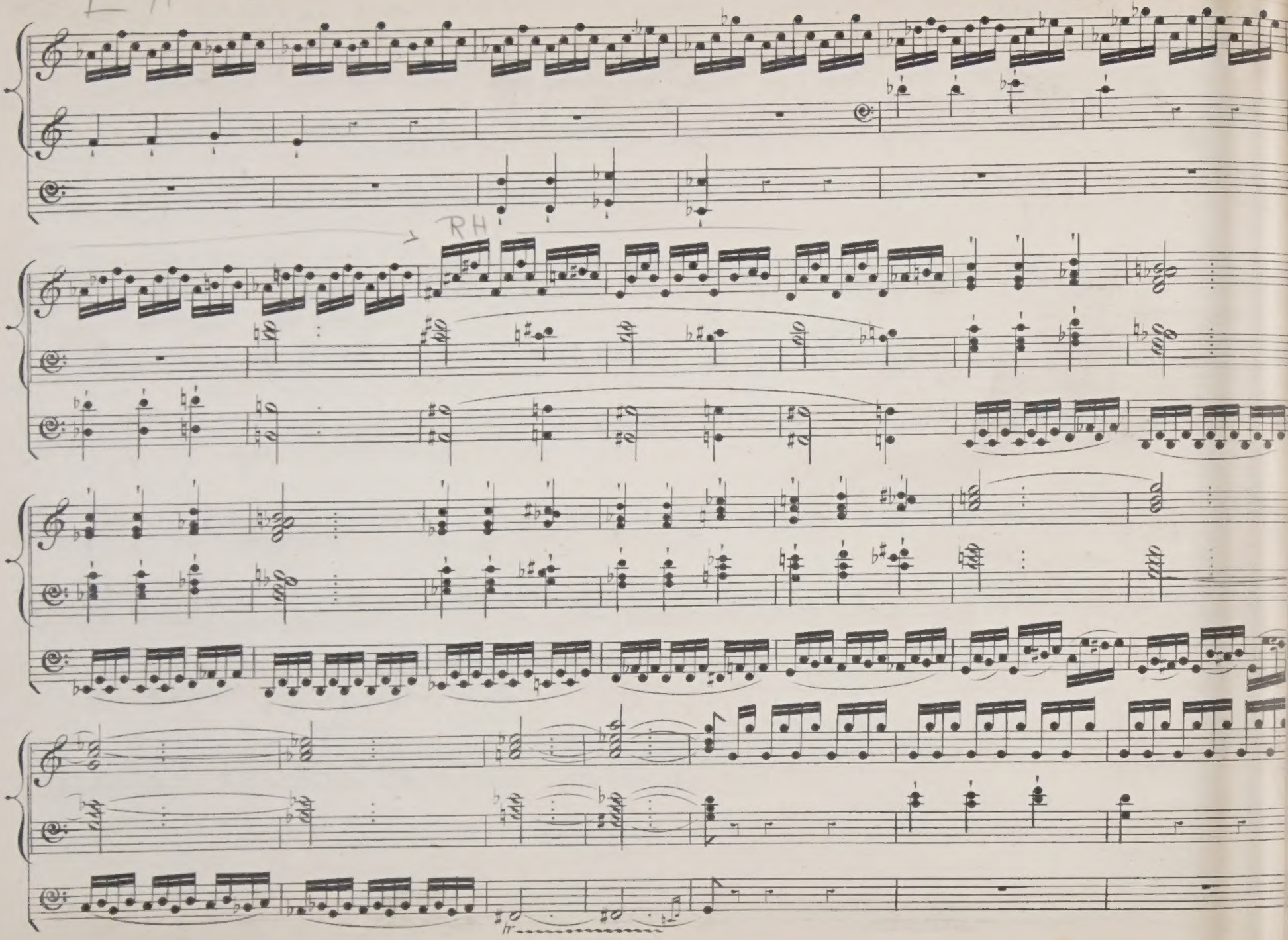
FINALE.

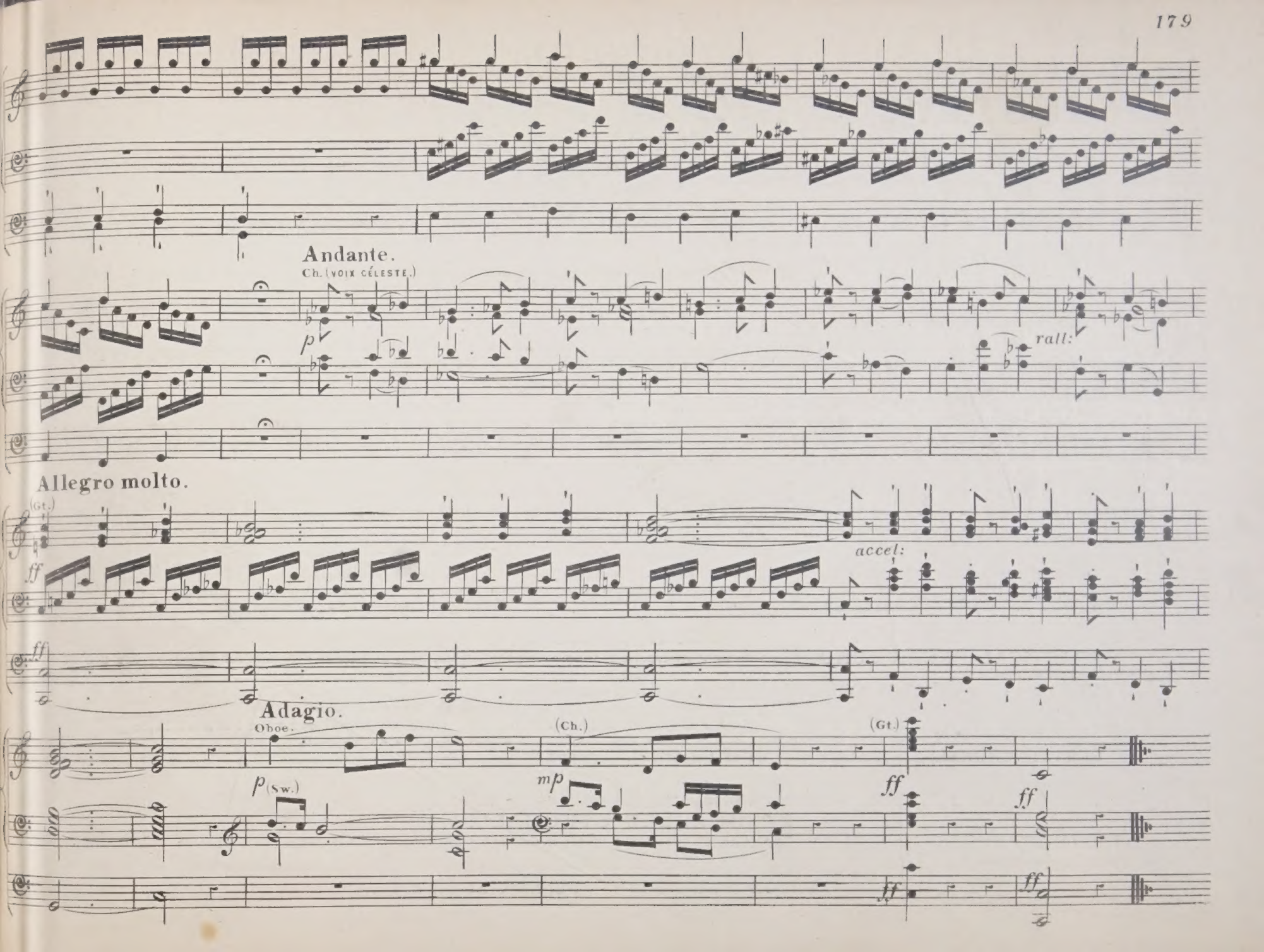
Allegro moderato.



L H

RH




Andante.
Ch. (VOIX CÉLESTE.)
p
rall:
Allegro molto.
(Gt.)
ff
accel:
ff
Adagio.
Oboe.
(Ch.)
(Gt.)
p (Sw.)
mp
ff
ff
ff
ff

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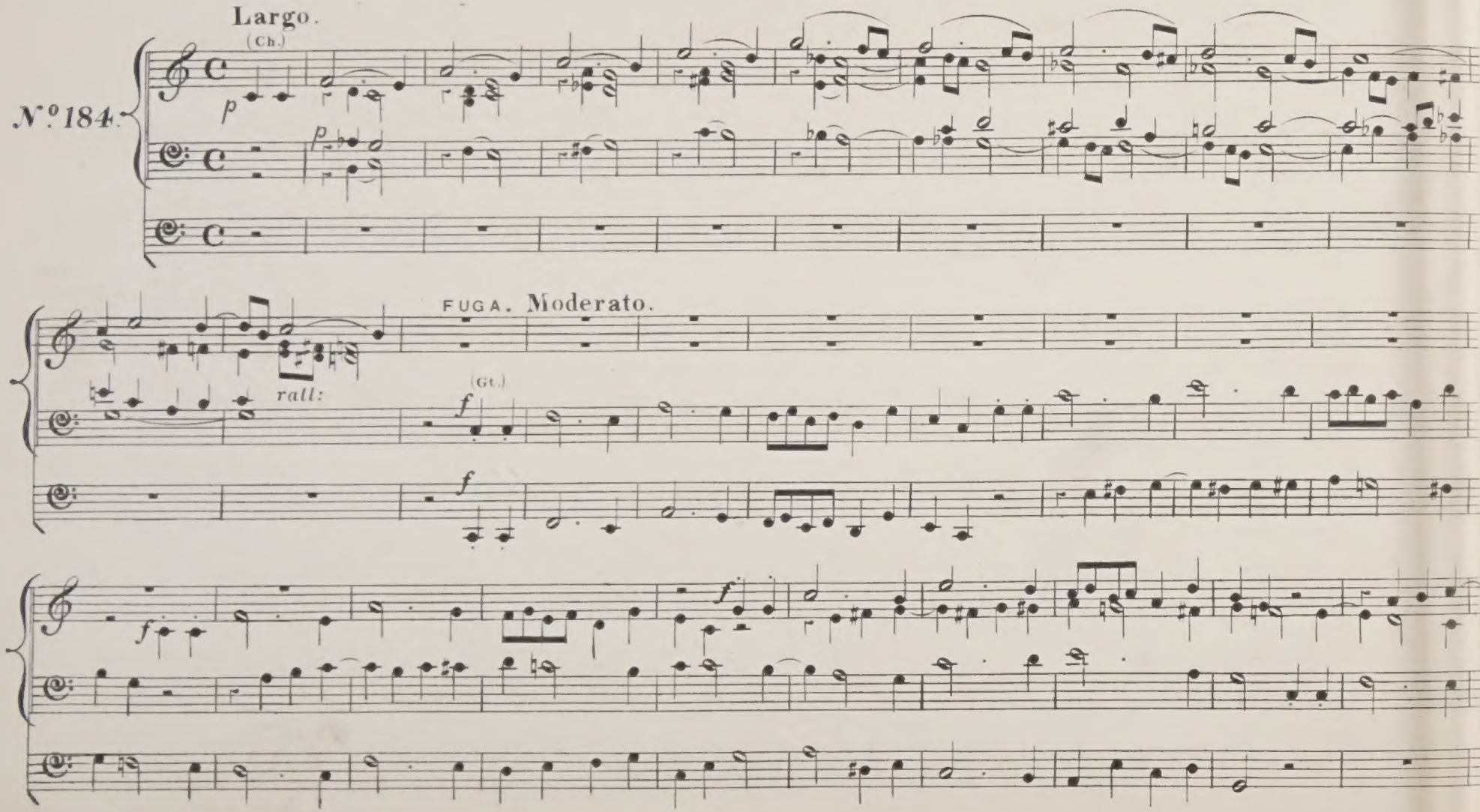
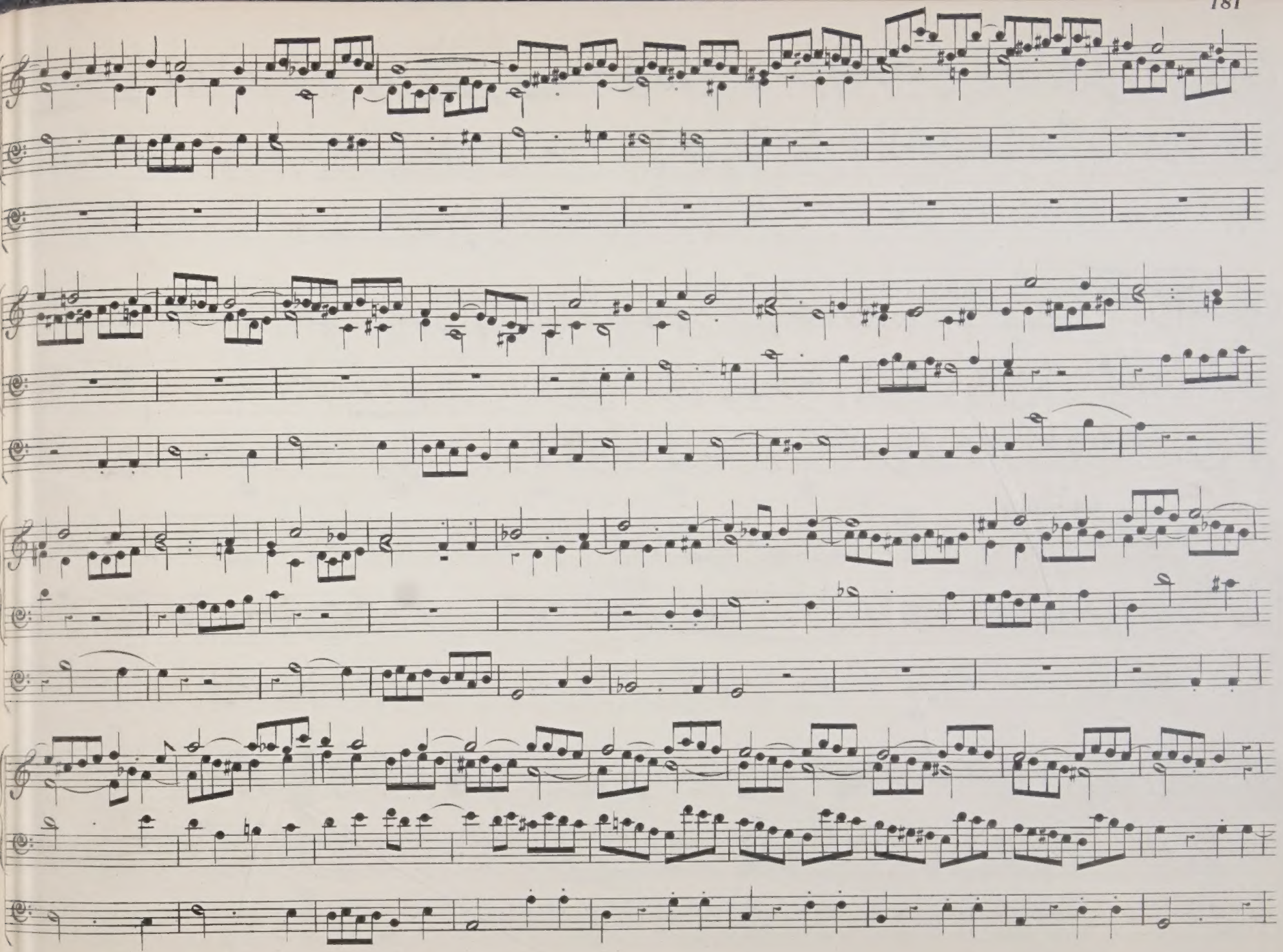
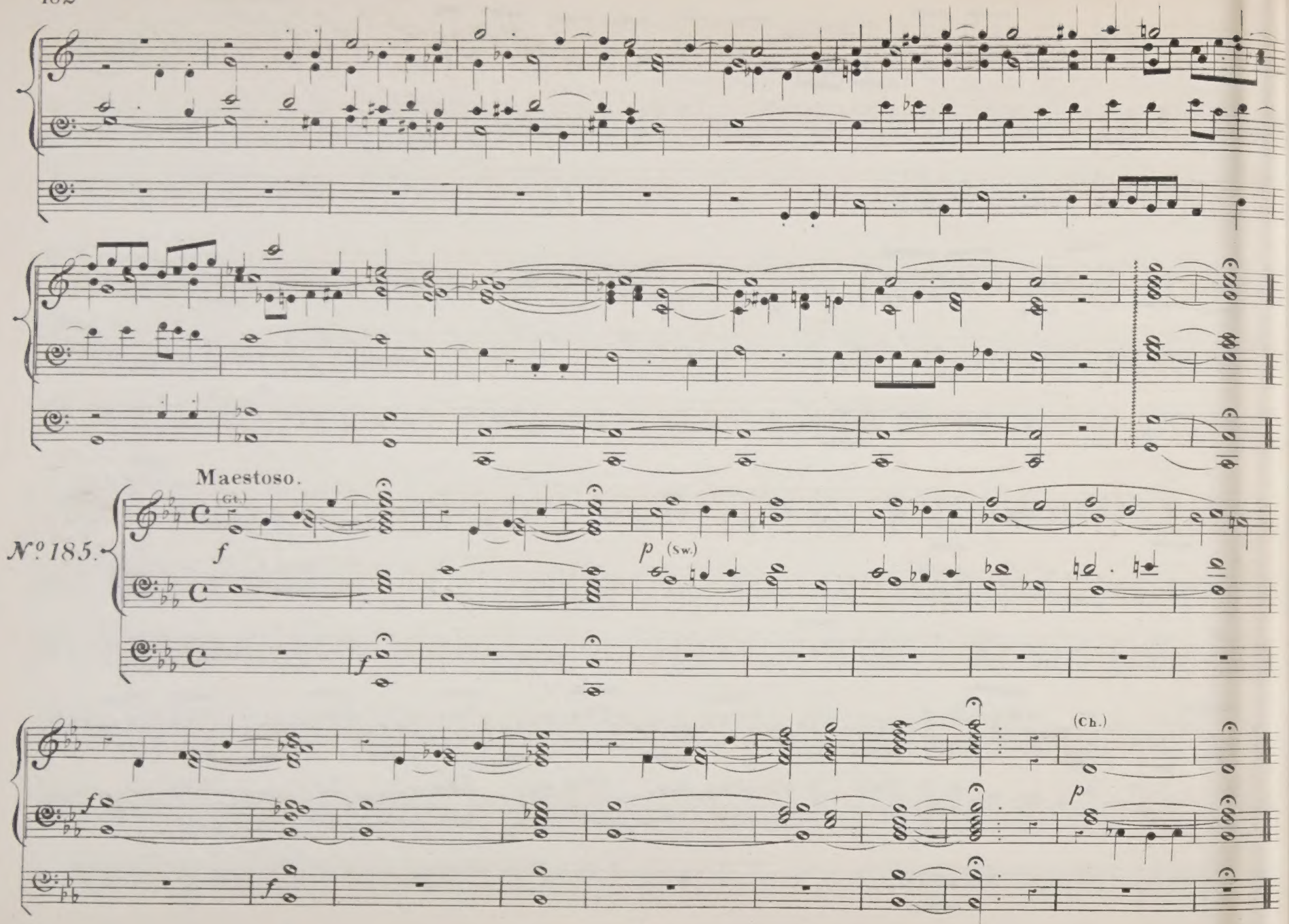
PART VI.

In laying before the friends of Organ-playing the Sixth and last Part of this Organ School, I have to perform the pleasant duty of thanking the Public from my heart for the very kind and considerate reception which they have given to the work. On this reception I presume to ground the hope, that I have not altogether failed in my endeavours to prove of service to those who are cultivating Organ-playing; nor in my design to elevate still higher the dignity of the Church Style. If such be the case, I shall find therein my best reward, and the strongest encouragement to pursue still further in the path which I have entered. I must make a general request to all who make use of this work, not to choose too quick a time for the Preludes and Fugues, otherwise the strength and dignity of these pieces will assuredly be lost.

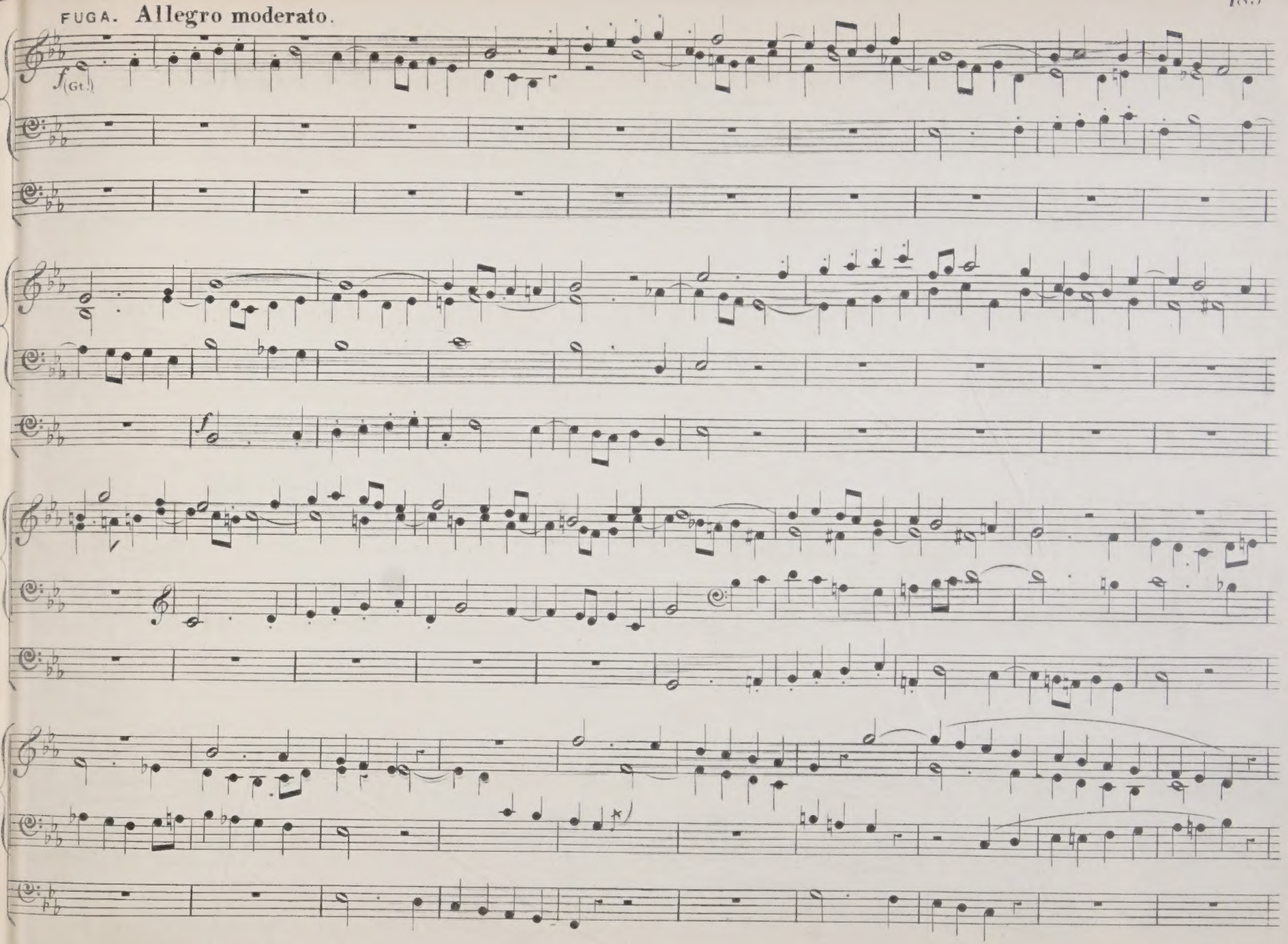


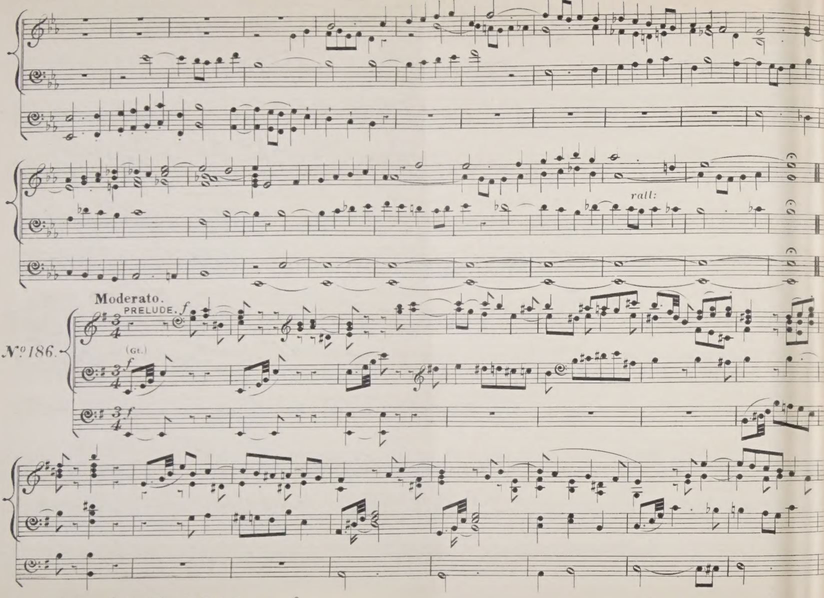


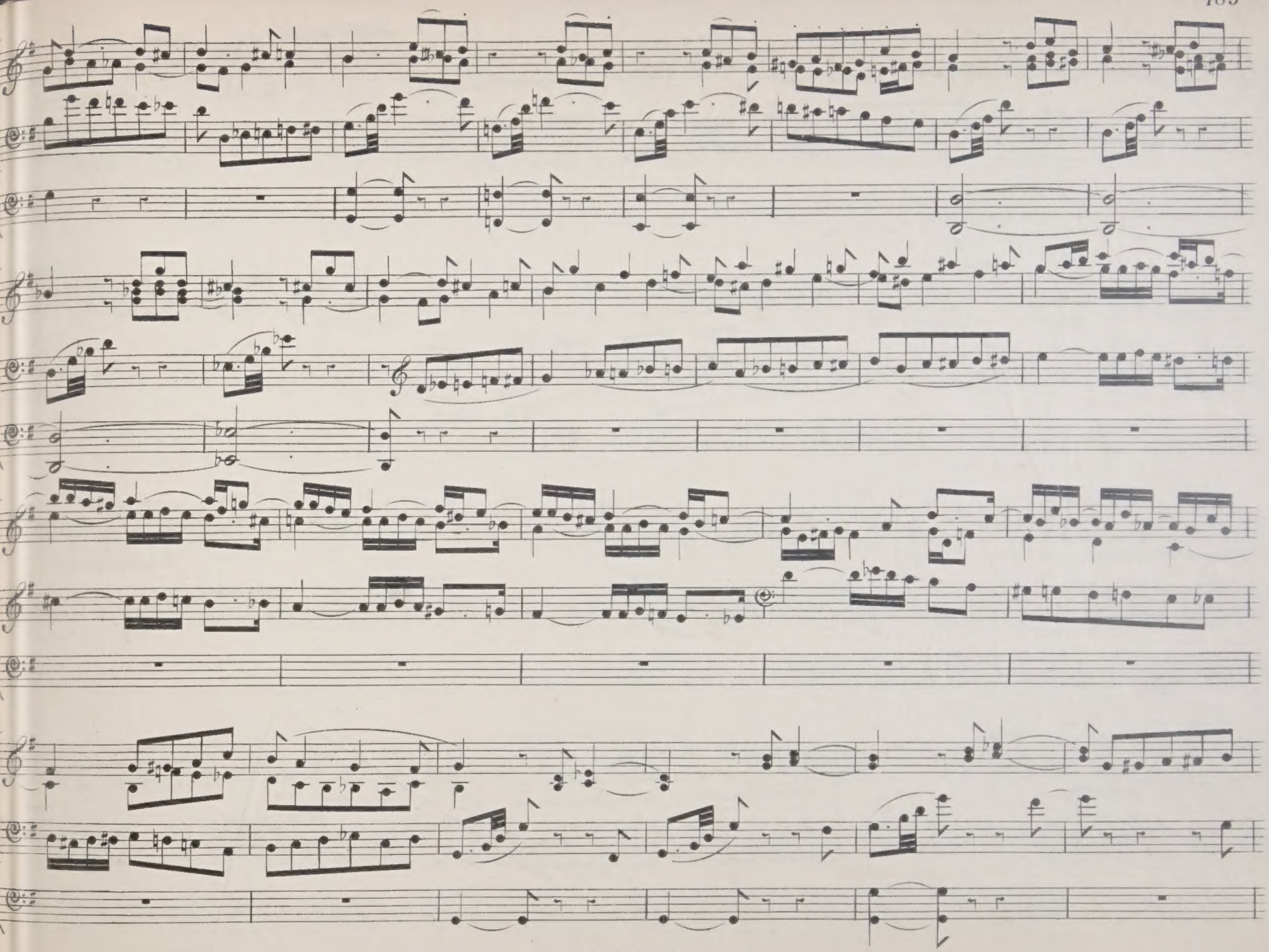


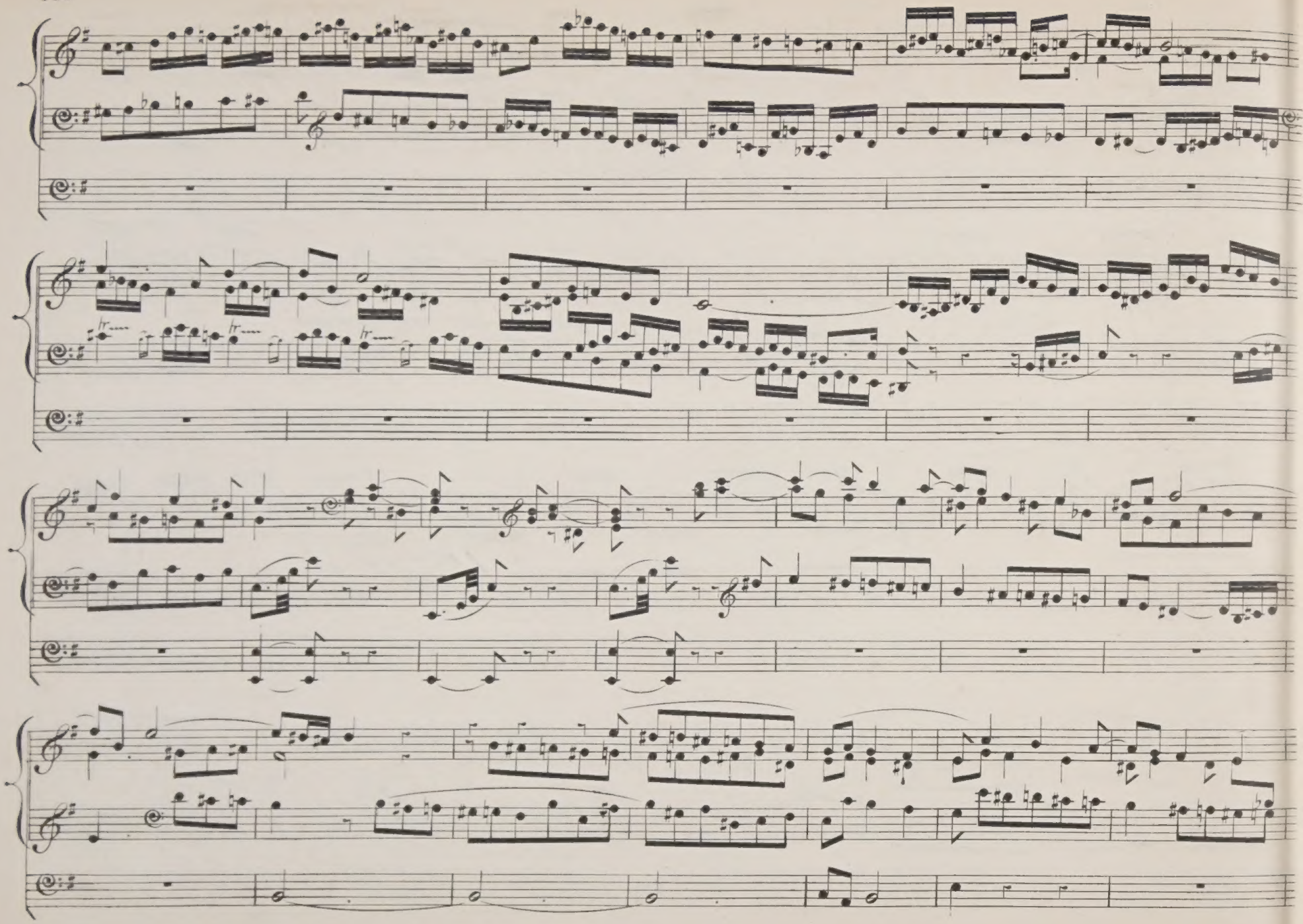
No. 185.

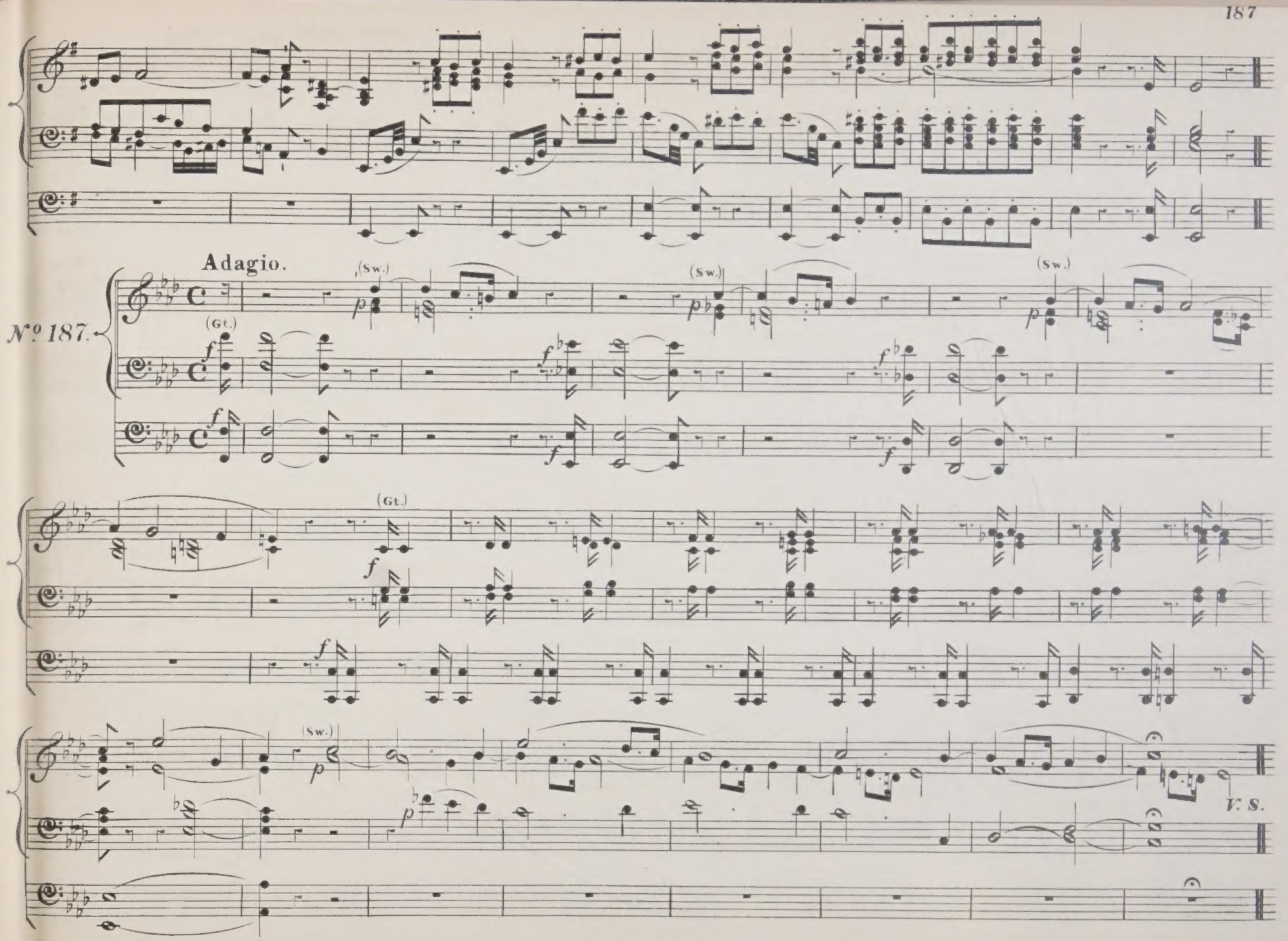
FUGA. **Allegro moderato.**



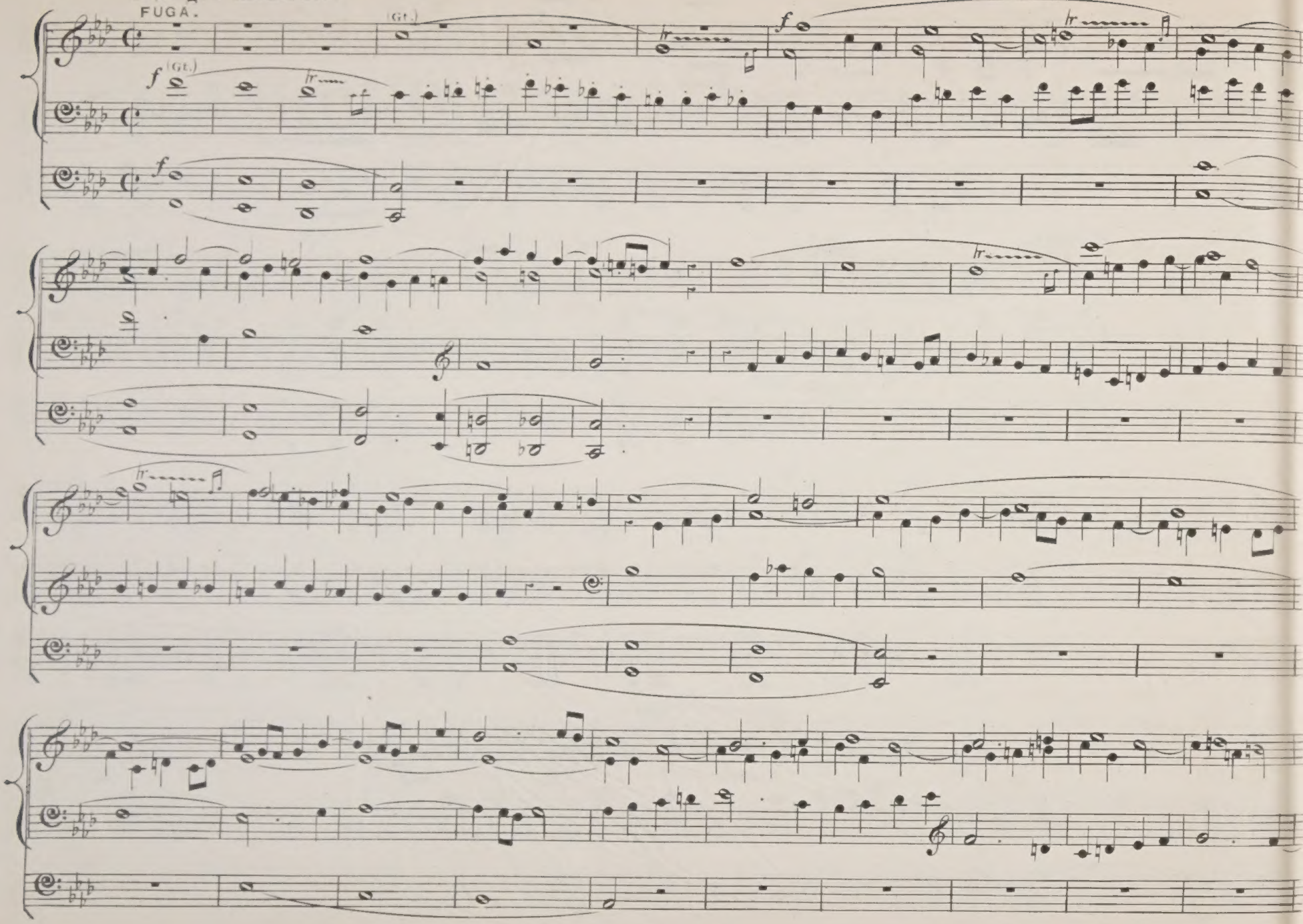

rall:
Moderato.
PRELUDE.
№186.
(Gt.)

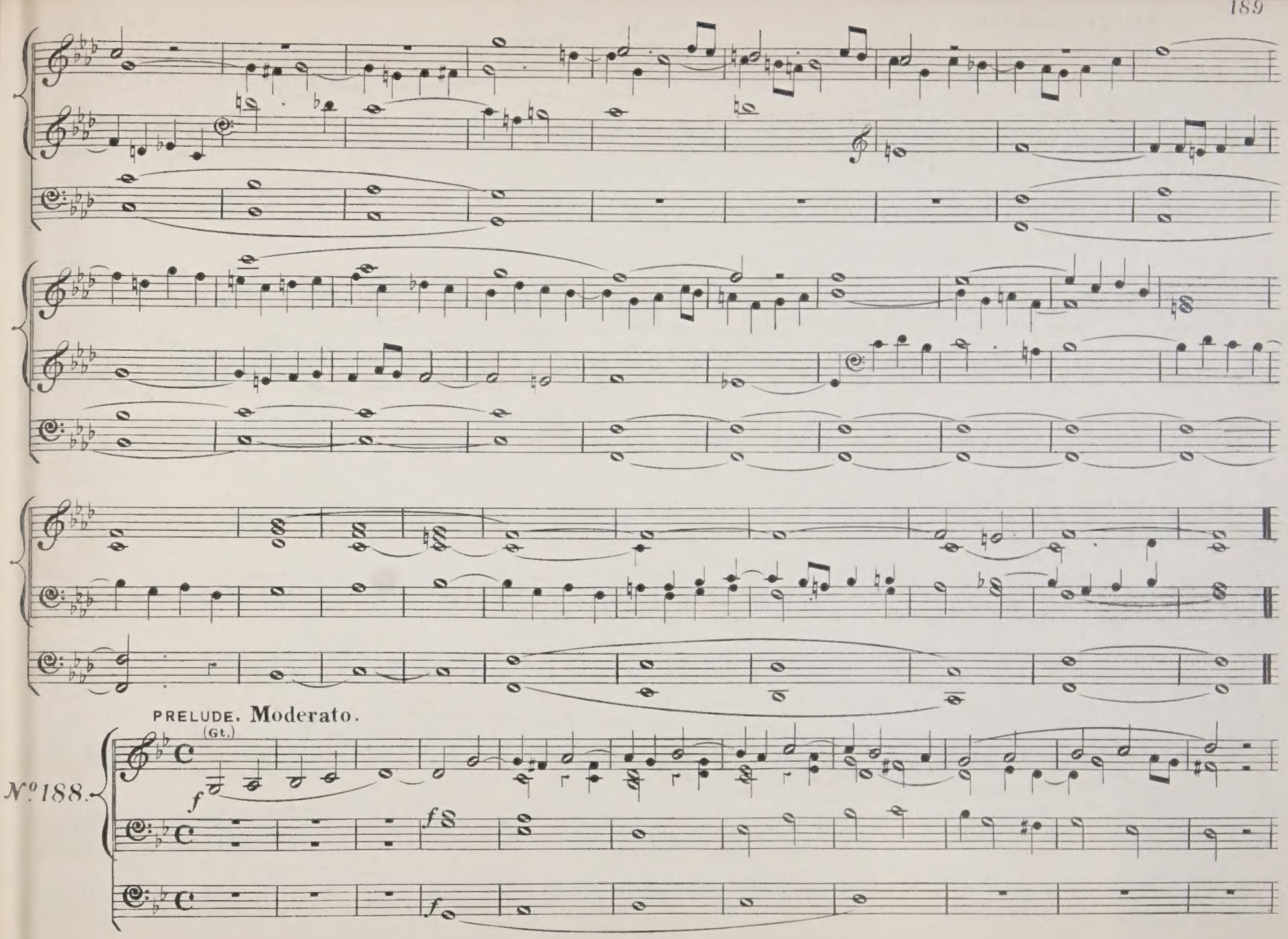


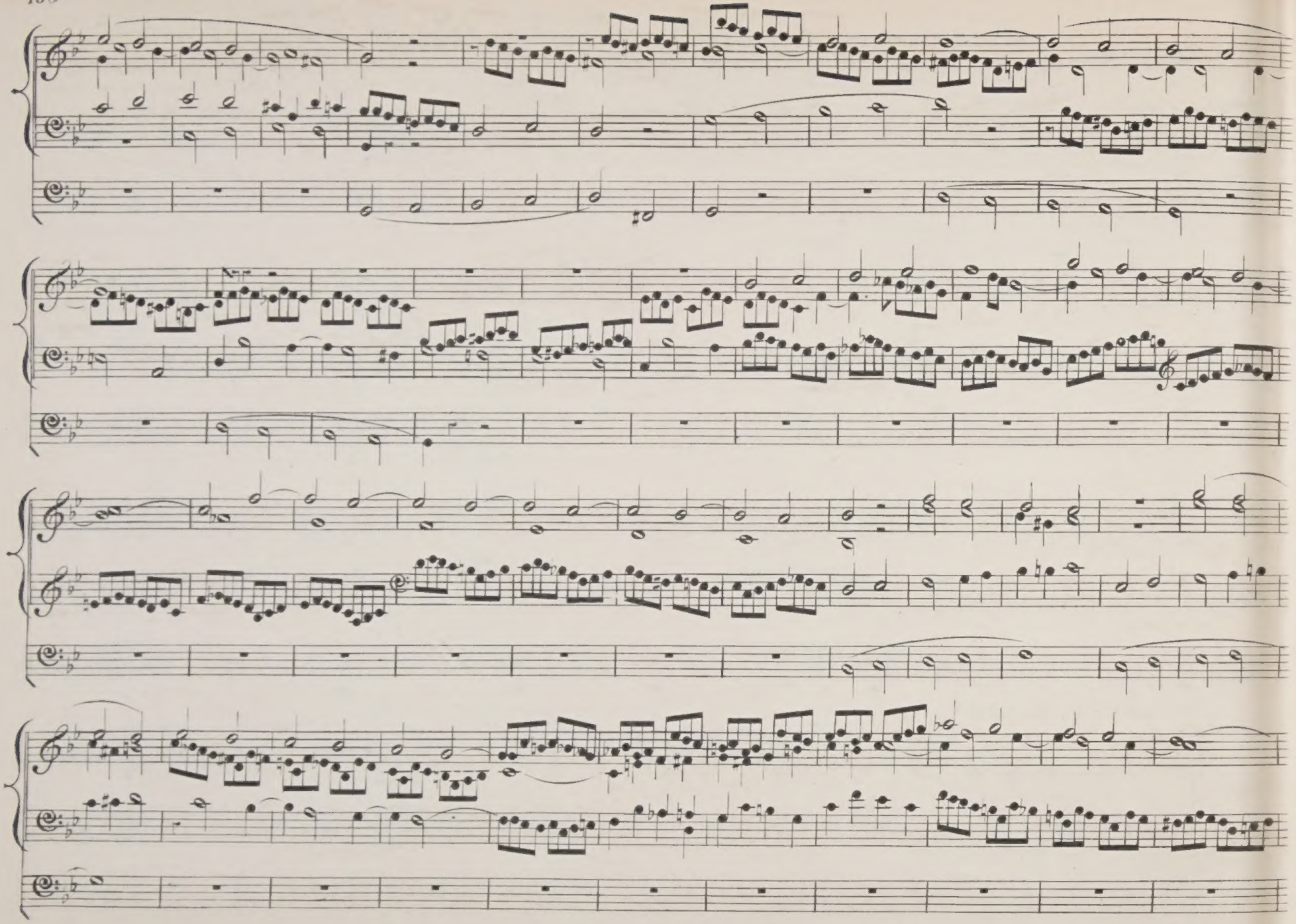


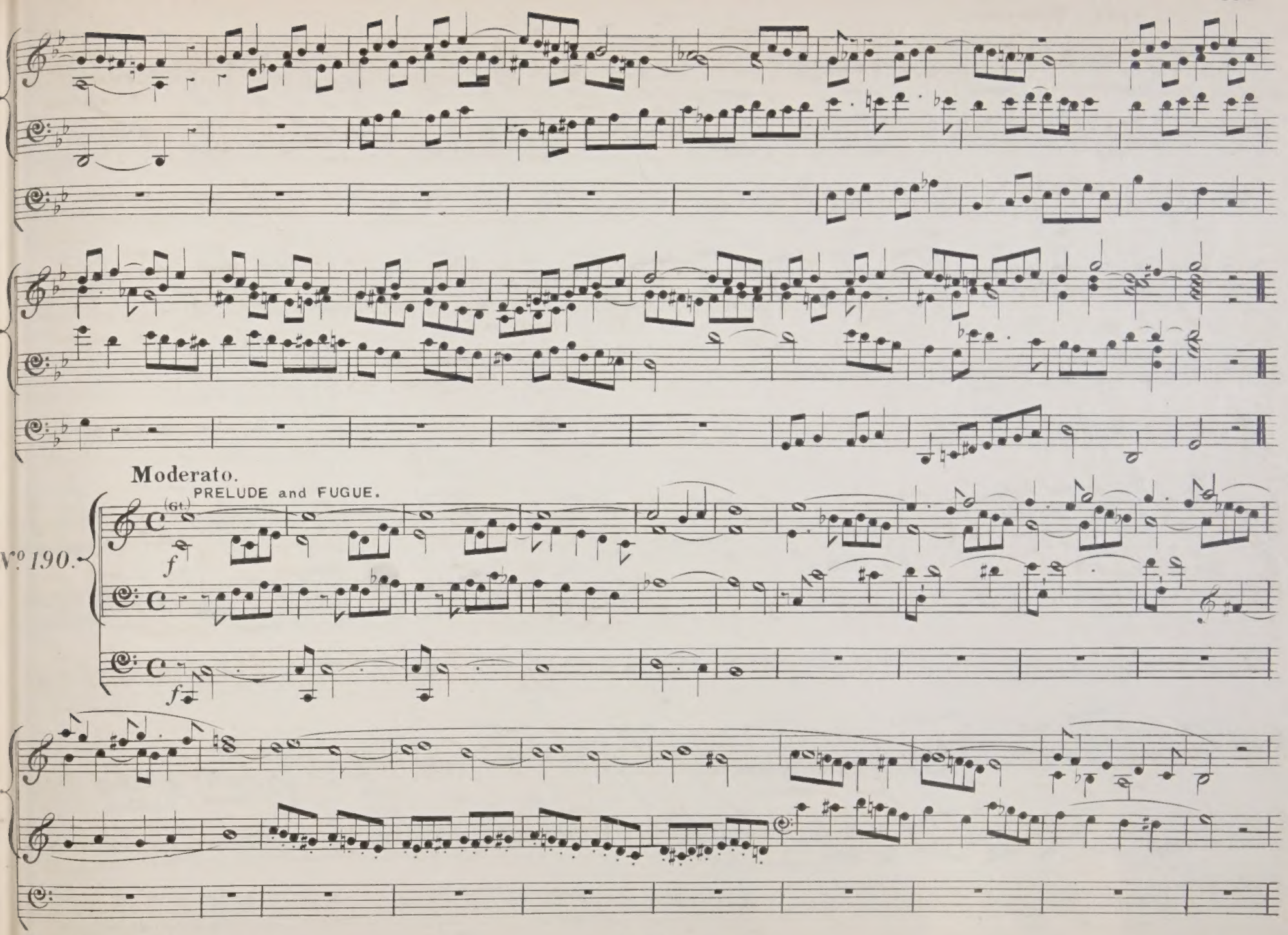

Adagio.
(Sw.)
(Sw.)
(Sw.)
(Gt.)
Nº. 187.
(Gt.)
(Sw.)
V. S.

Allegro moderato.

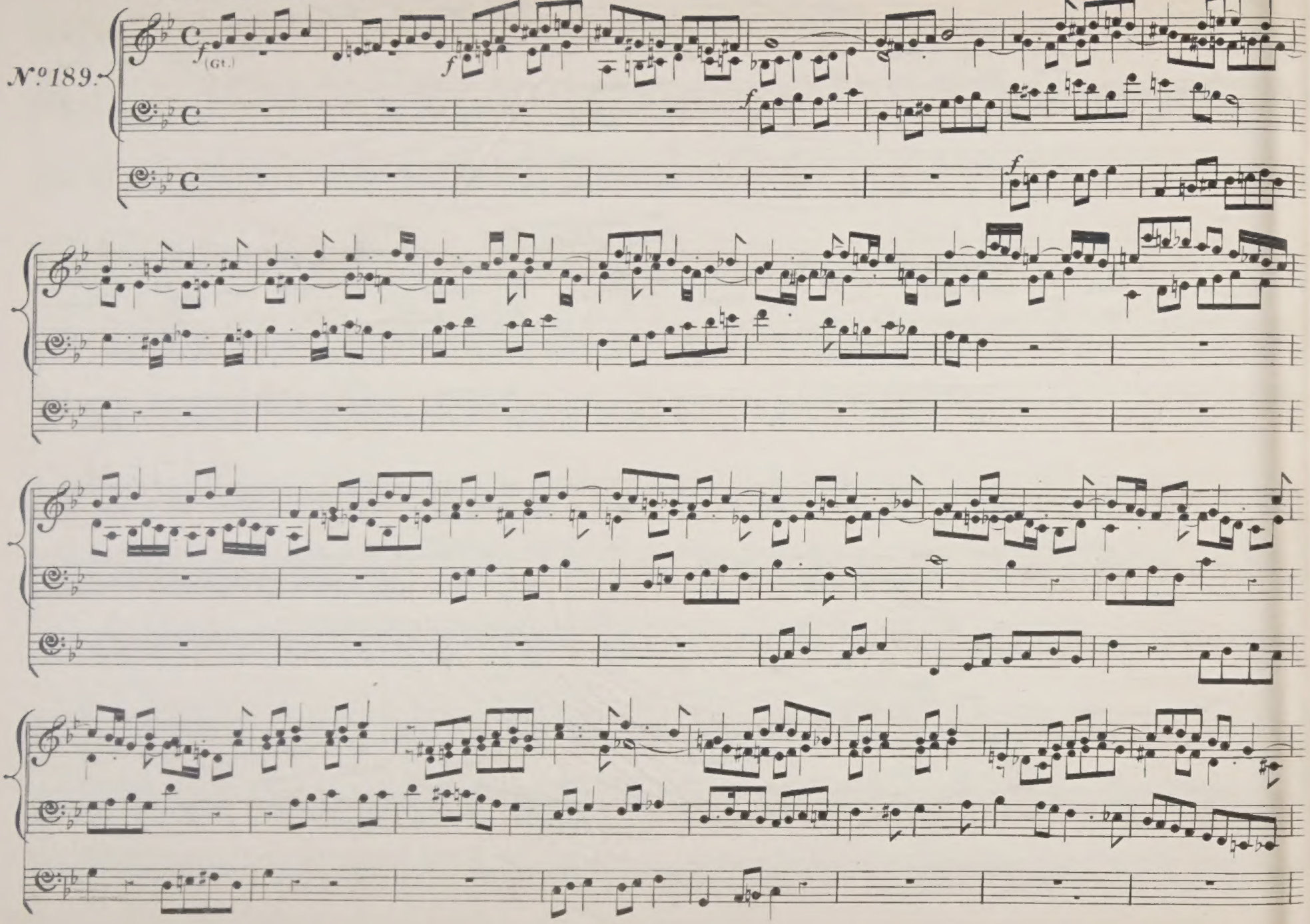


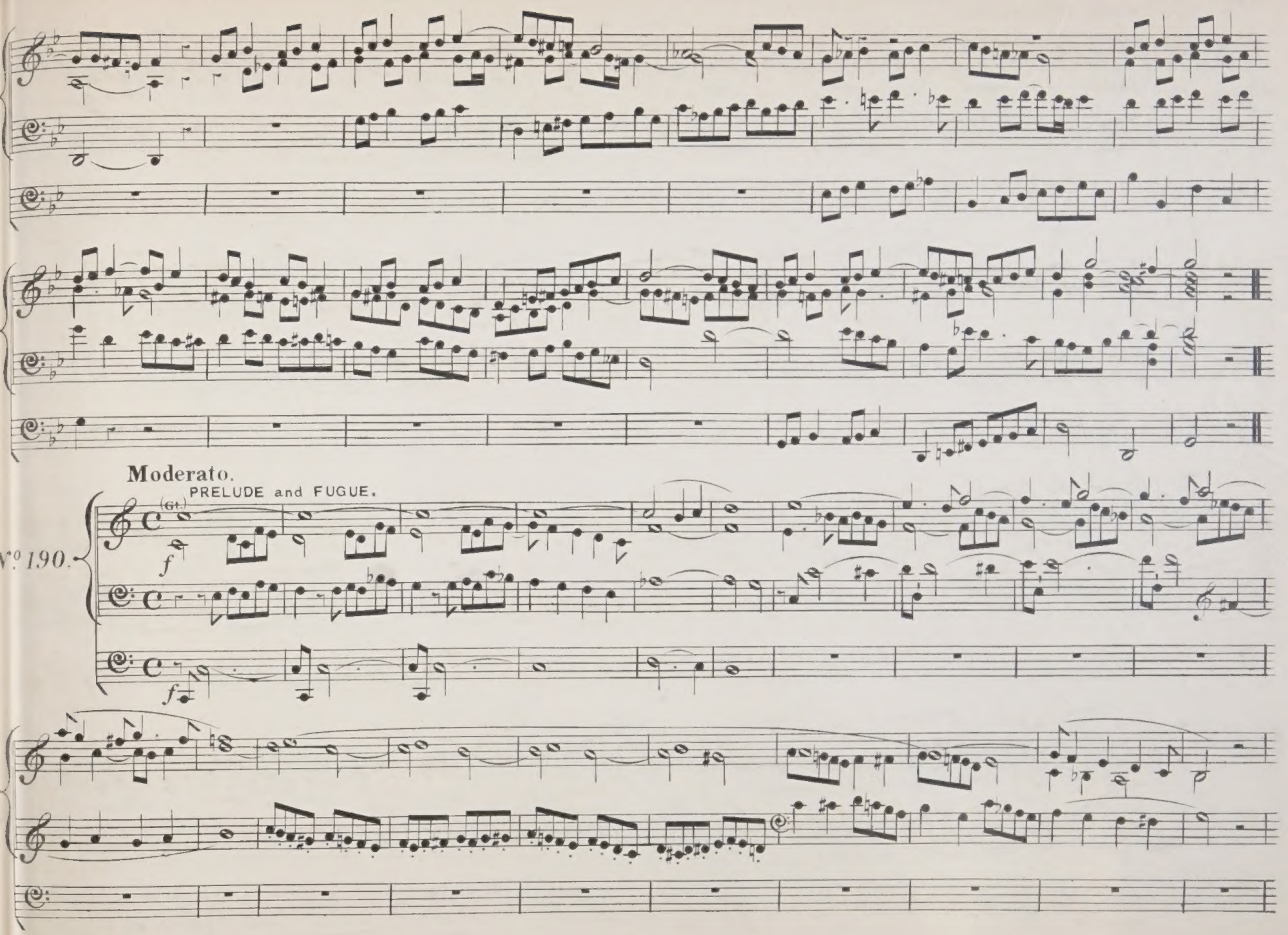

PRELUDE. Moderato.
(Gt.)
f
f 8
f
№188.

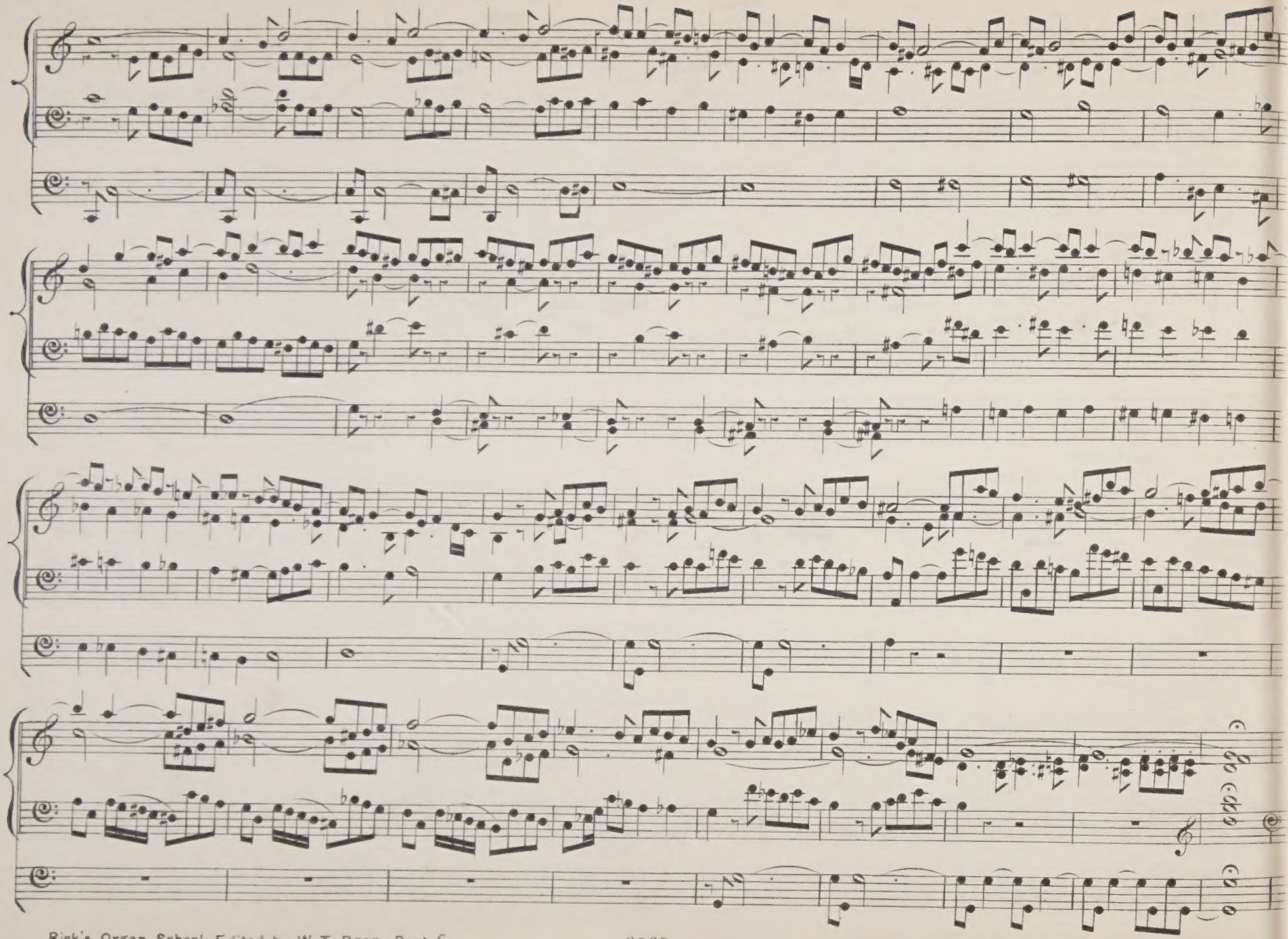


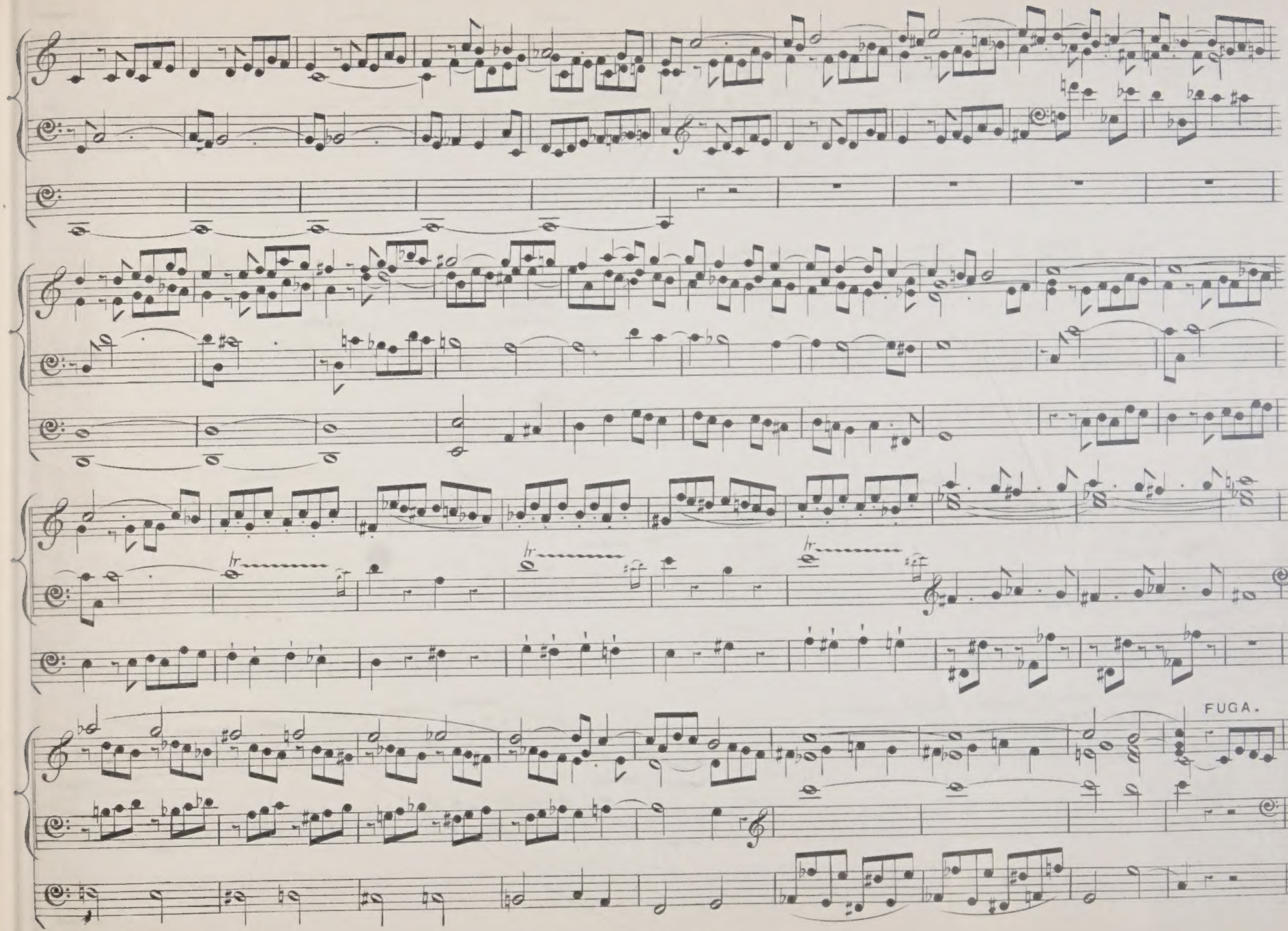

Moderato.
PRELUDE and FUGUE.
(Gt.)
Nº 190.
f
f

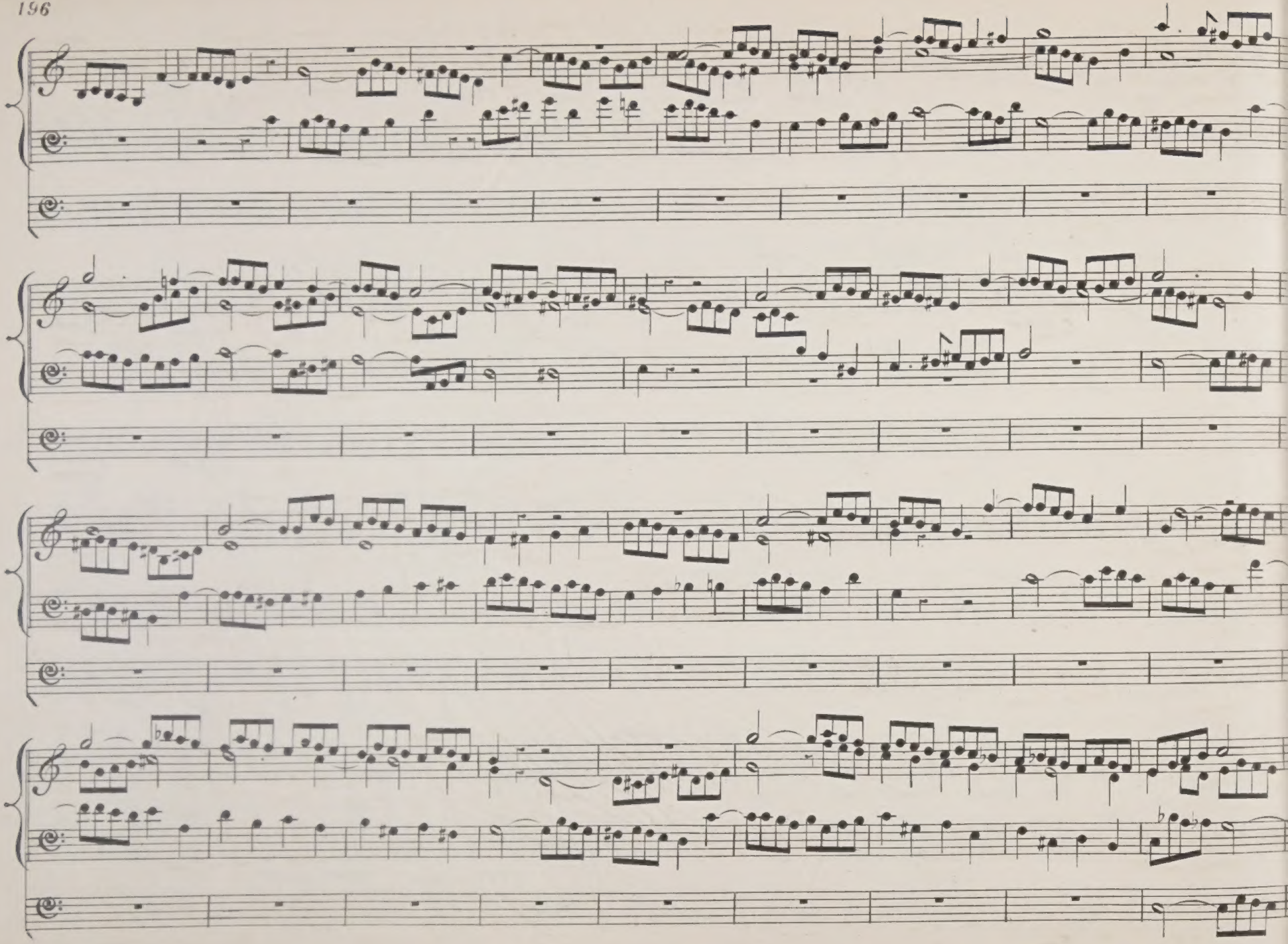
FUGA. Moderato.

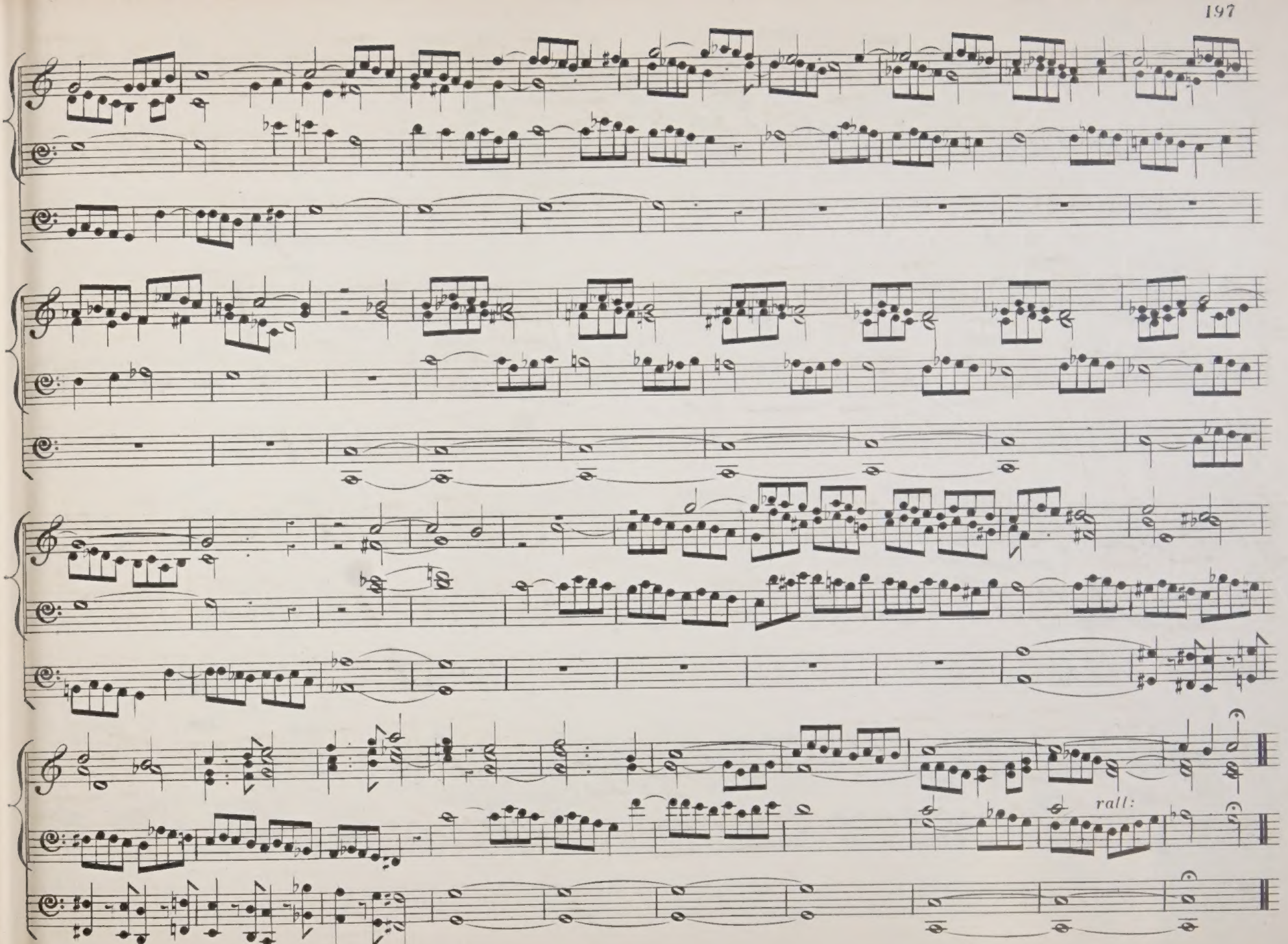



Moderato.
PRELUDE and FUGUE.
(Gt.)
f
f
No. 190.




hr
hr
hr
FUGA.

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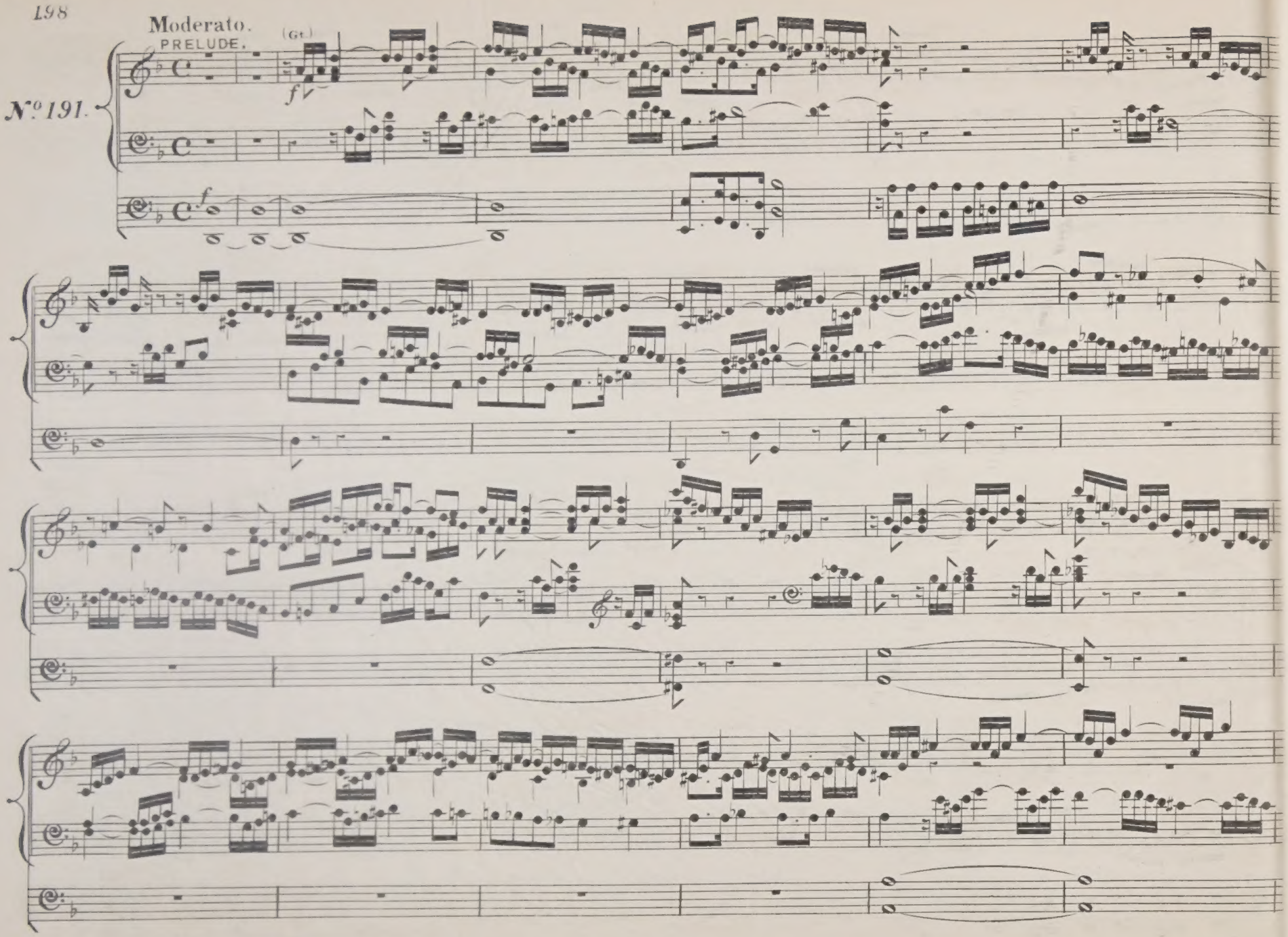
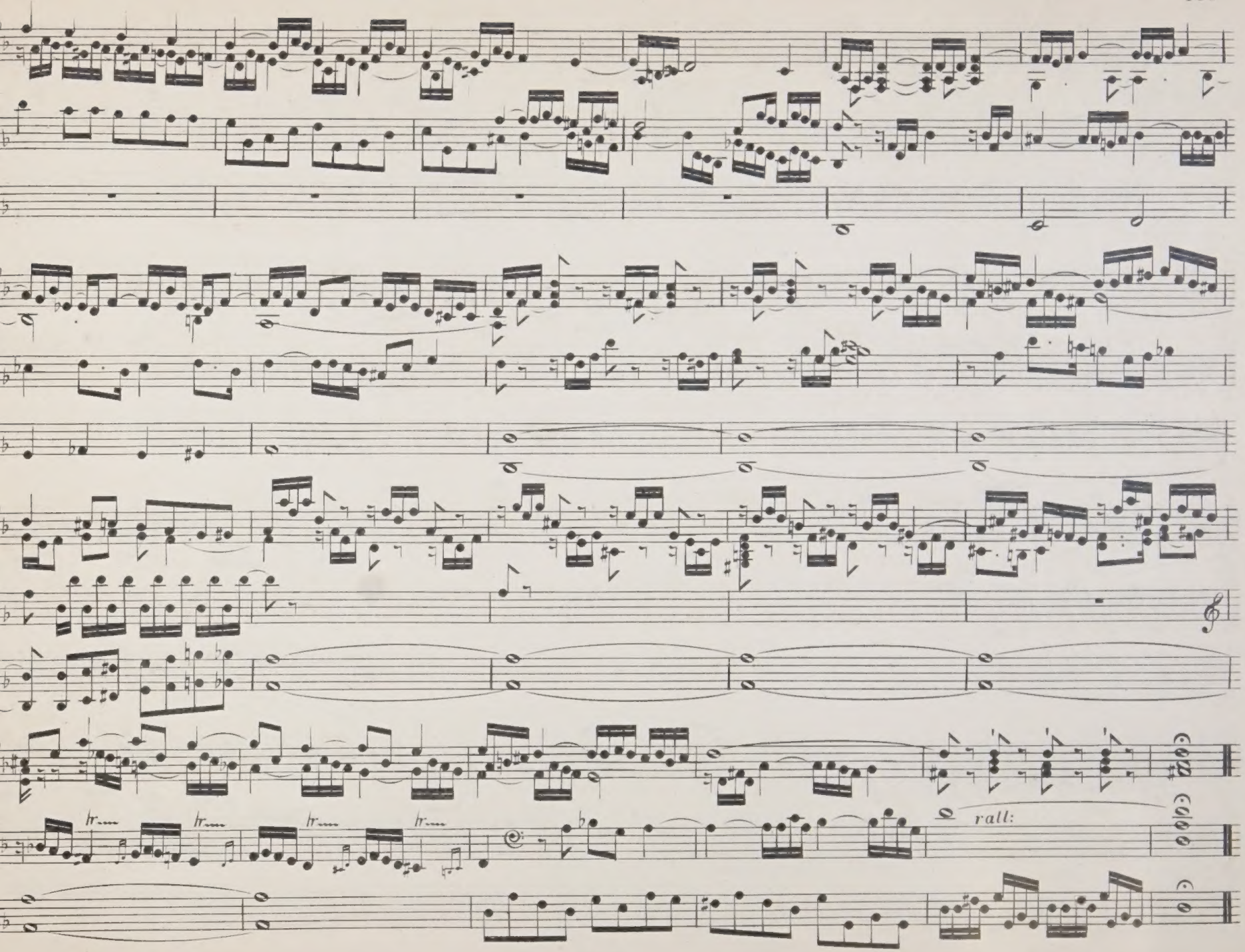
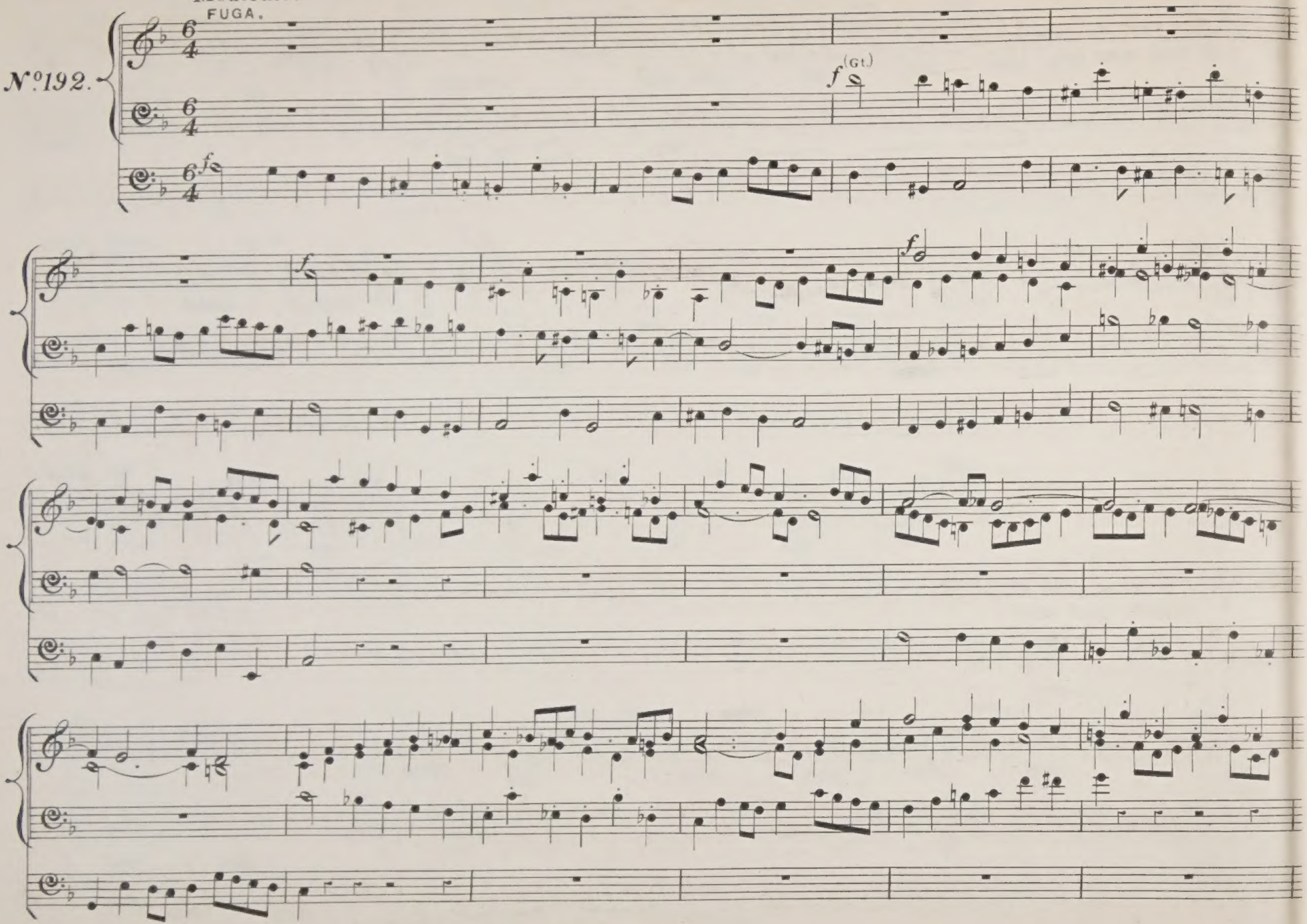

Moderato.
PRELUDE.
(Gt.)
No. 191.

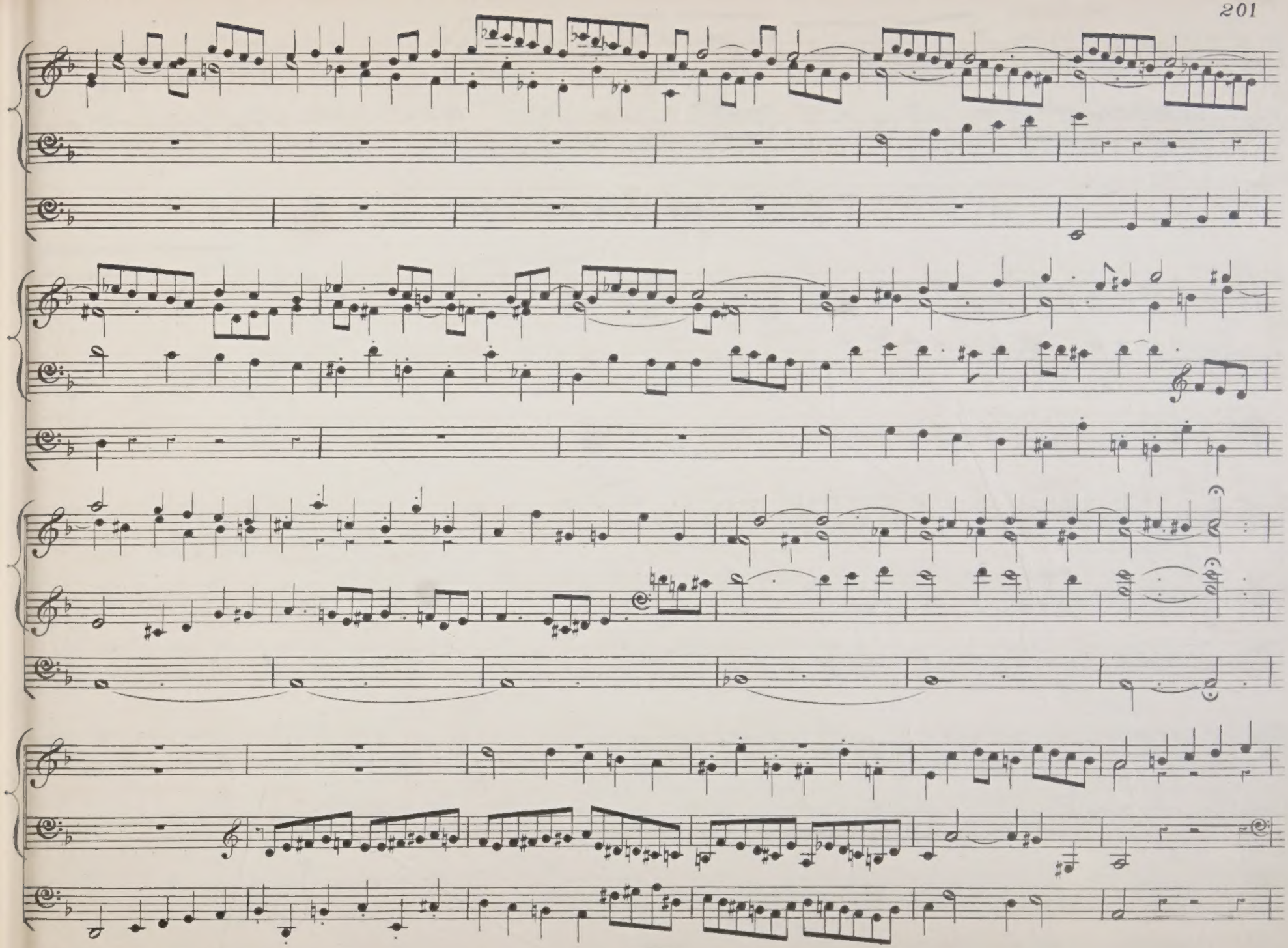

rall:

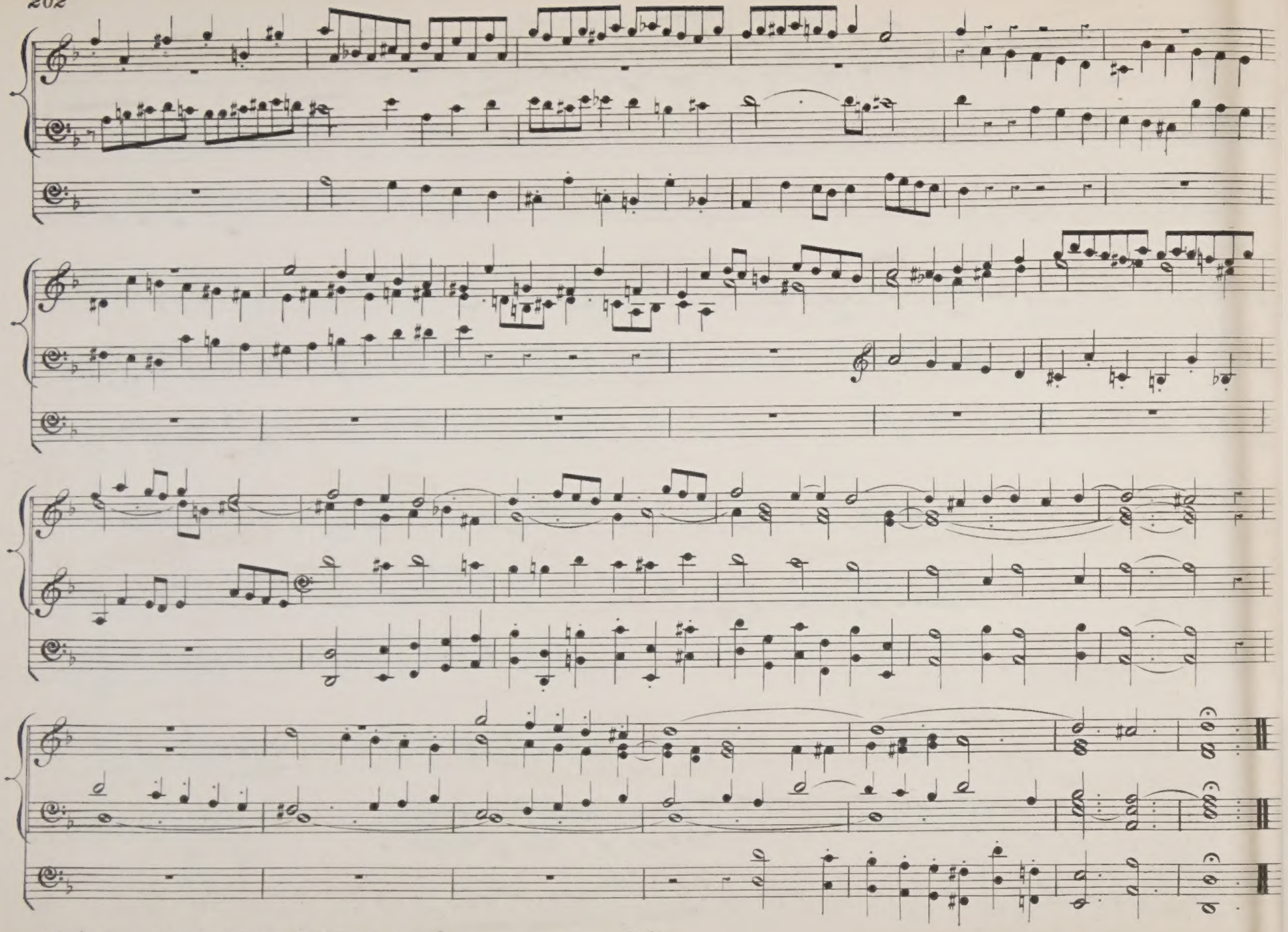
Moderato.

FUGA.

N°192.







Grave.

FANTASIA.

No 193.

PEDAL SOLO.

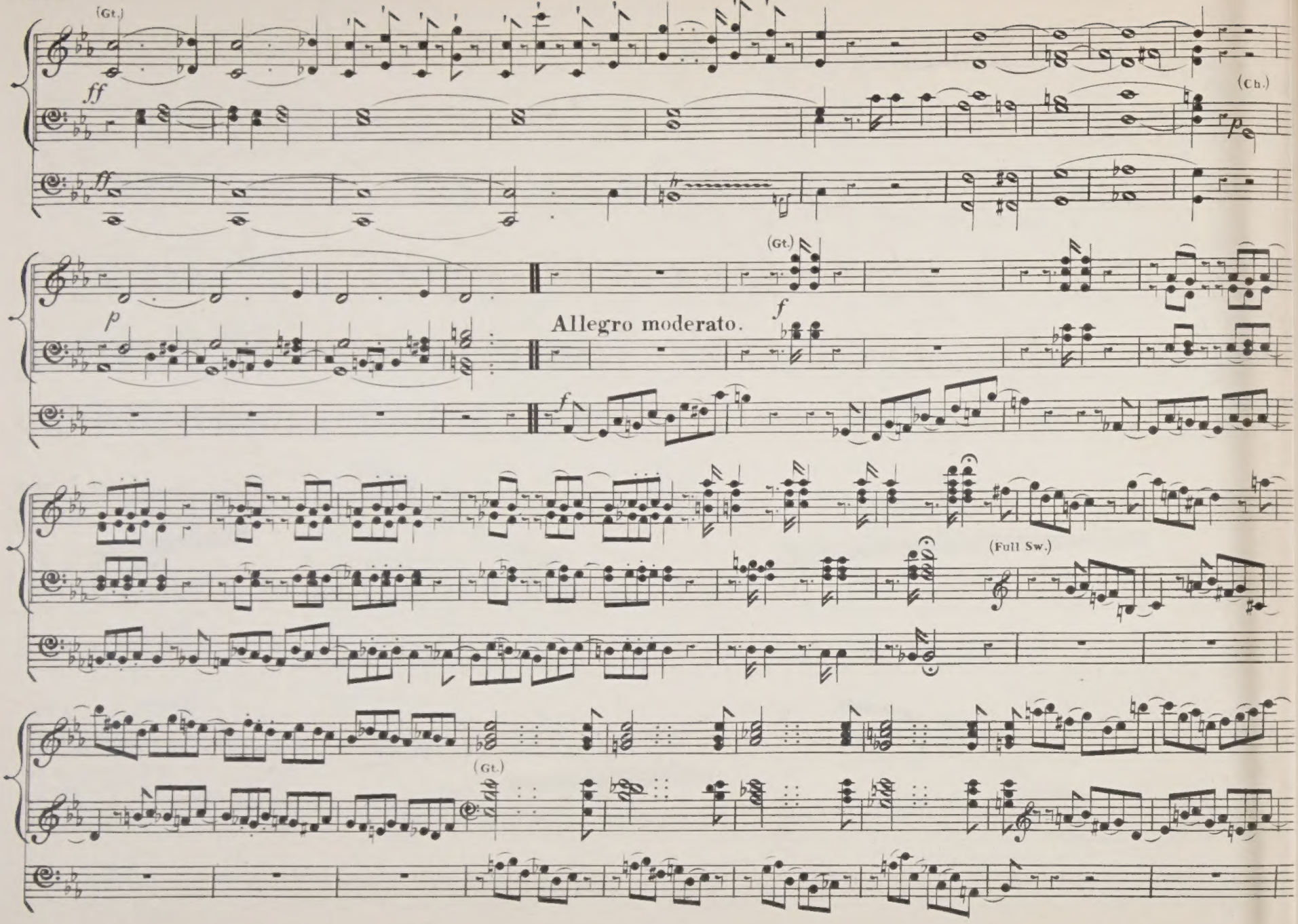
(32 and 16 ft.)

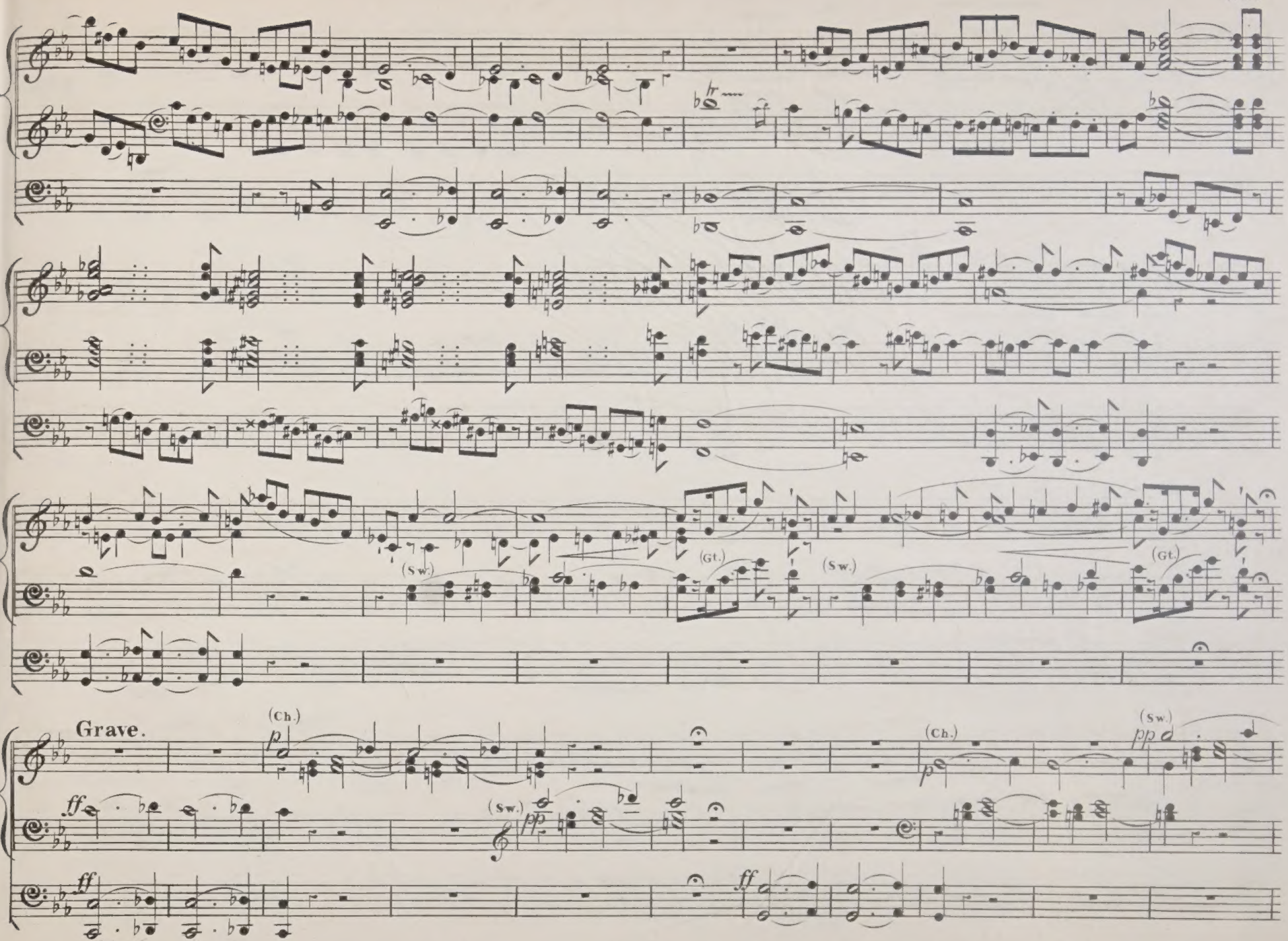
(8 ft.)

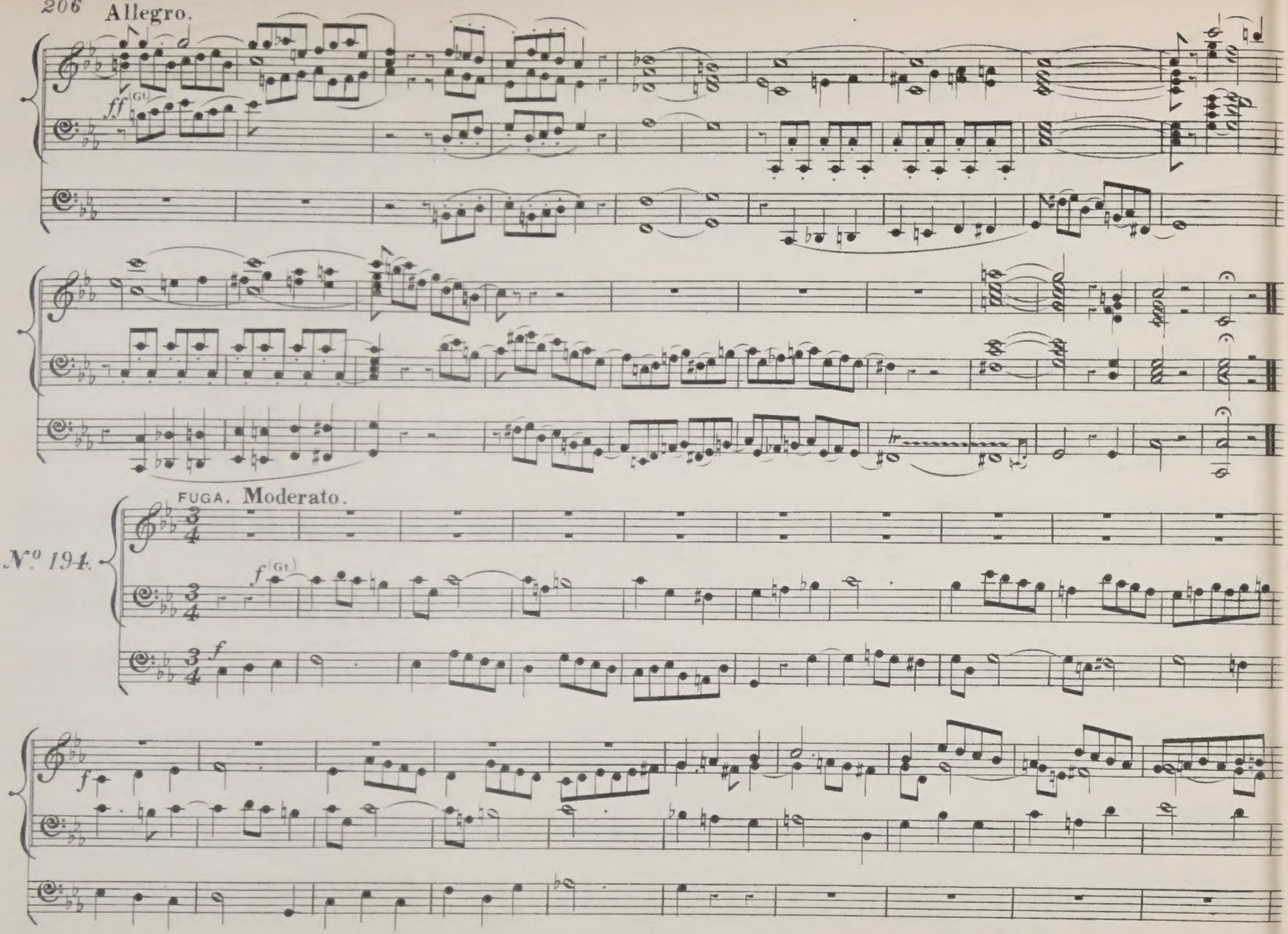
(Sw: Dulciana.)

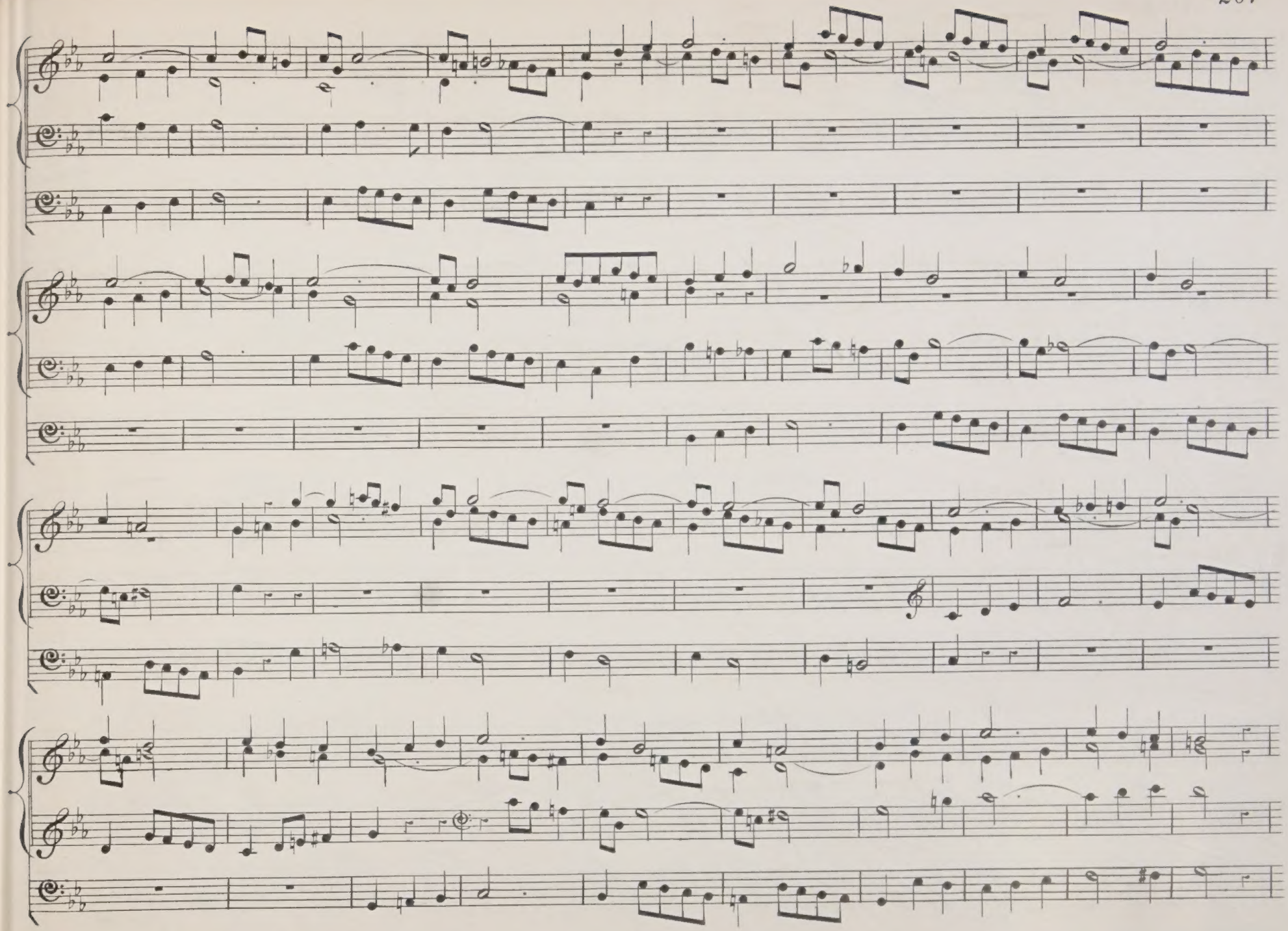
(Add Viol di Gamba.)

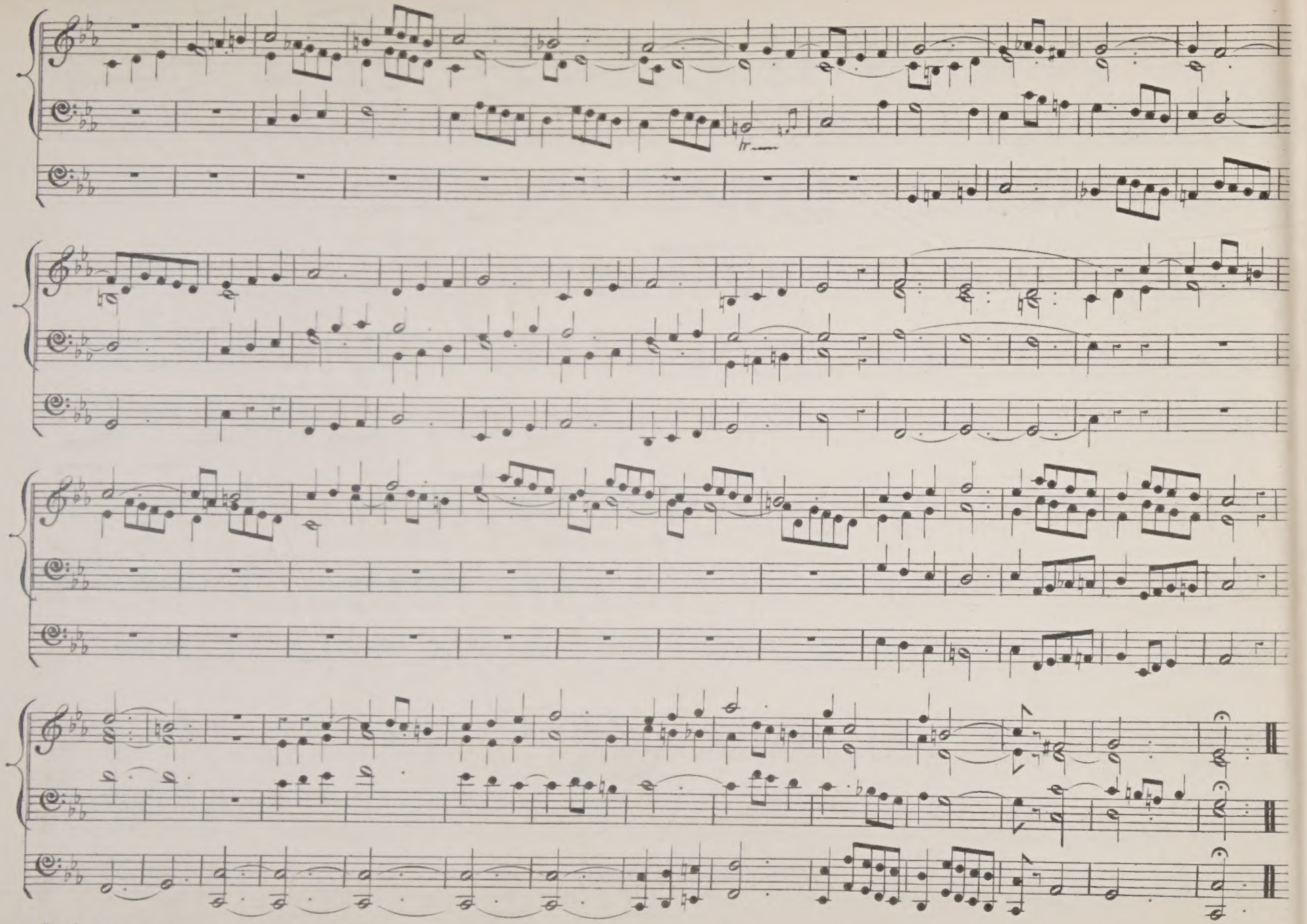
(Ch:)

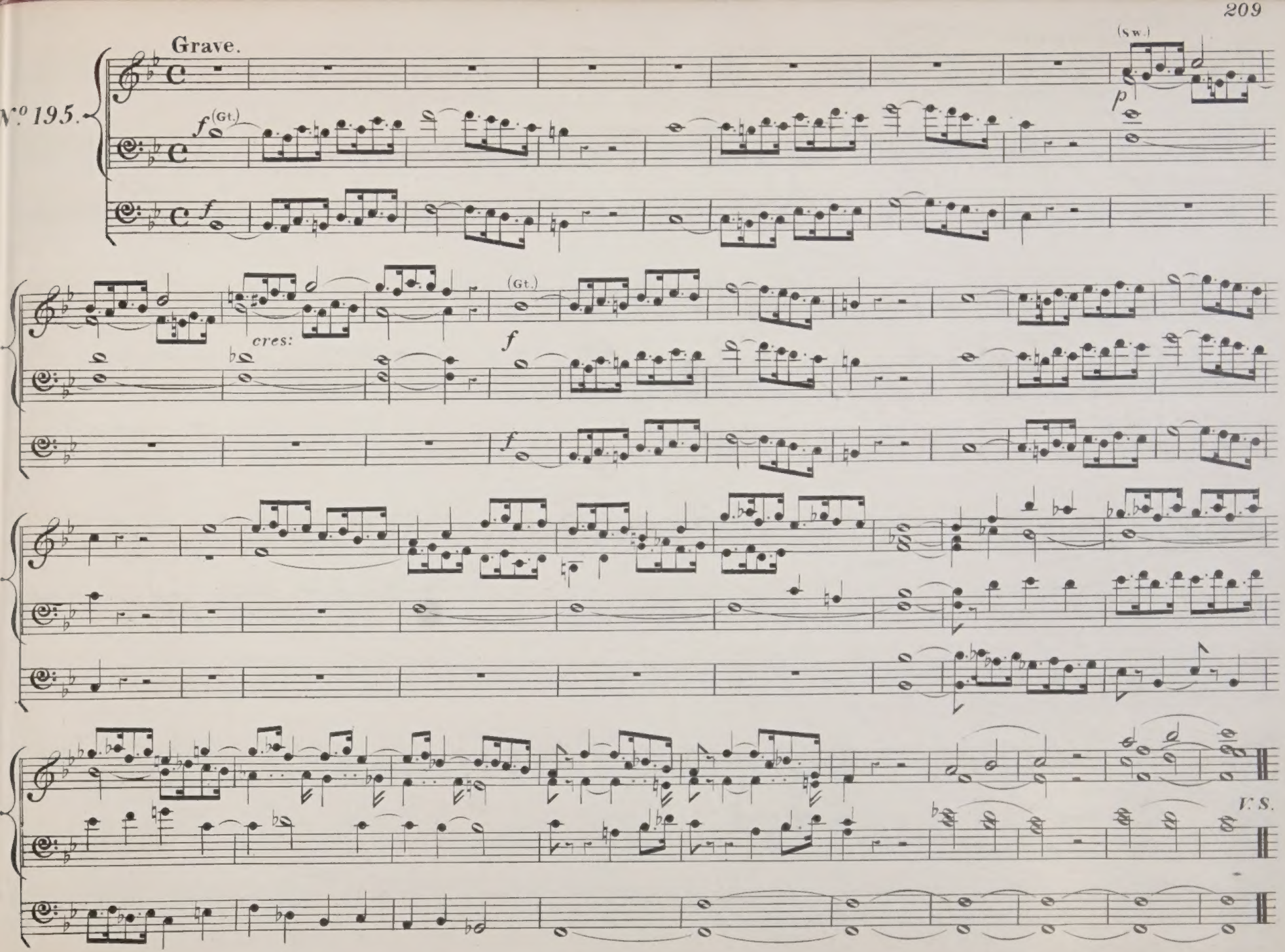

(Gt.)
ff
(Ch.)
p
ff
(Gt.)
p
Allegro moderato.
f
f
(Full Sw.)
(Gt.)


(Sw.)
(Gt.)
(Sw.)
(Gt.)
Grave.
(Ch.)
(Ch.)
(Sw.)
(Sw.)


Allegro.
ff (Gt.)
FUGA. Moderato.
Nº 194.
f (Gt.)
f
f

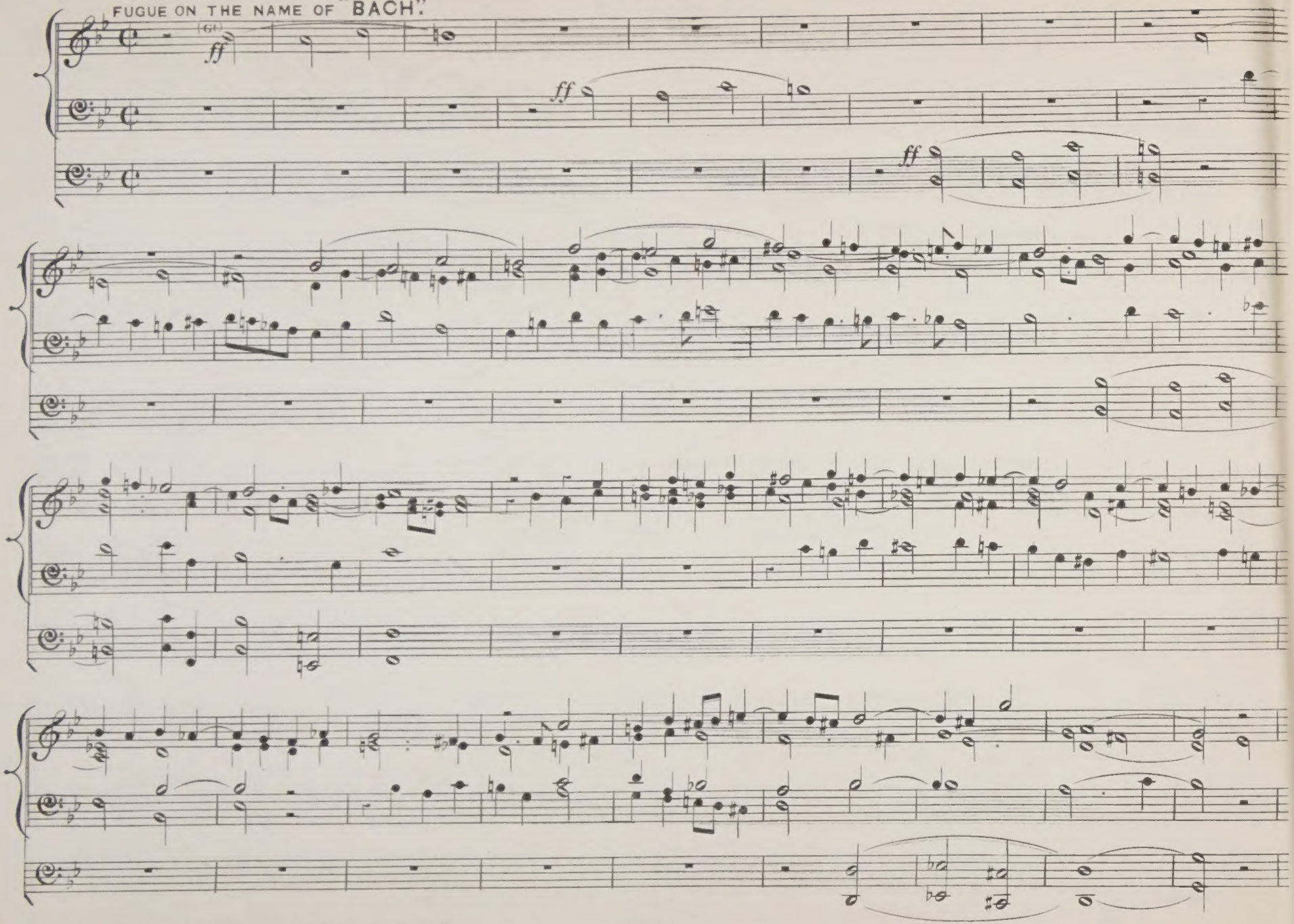


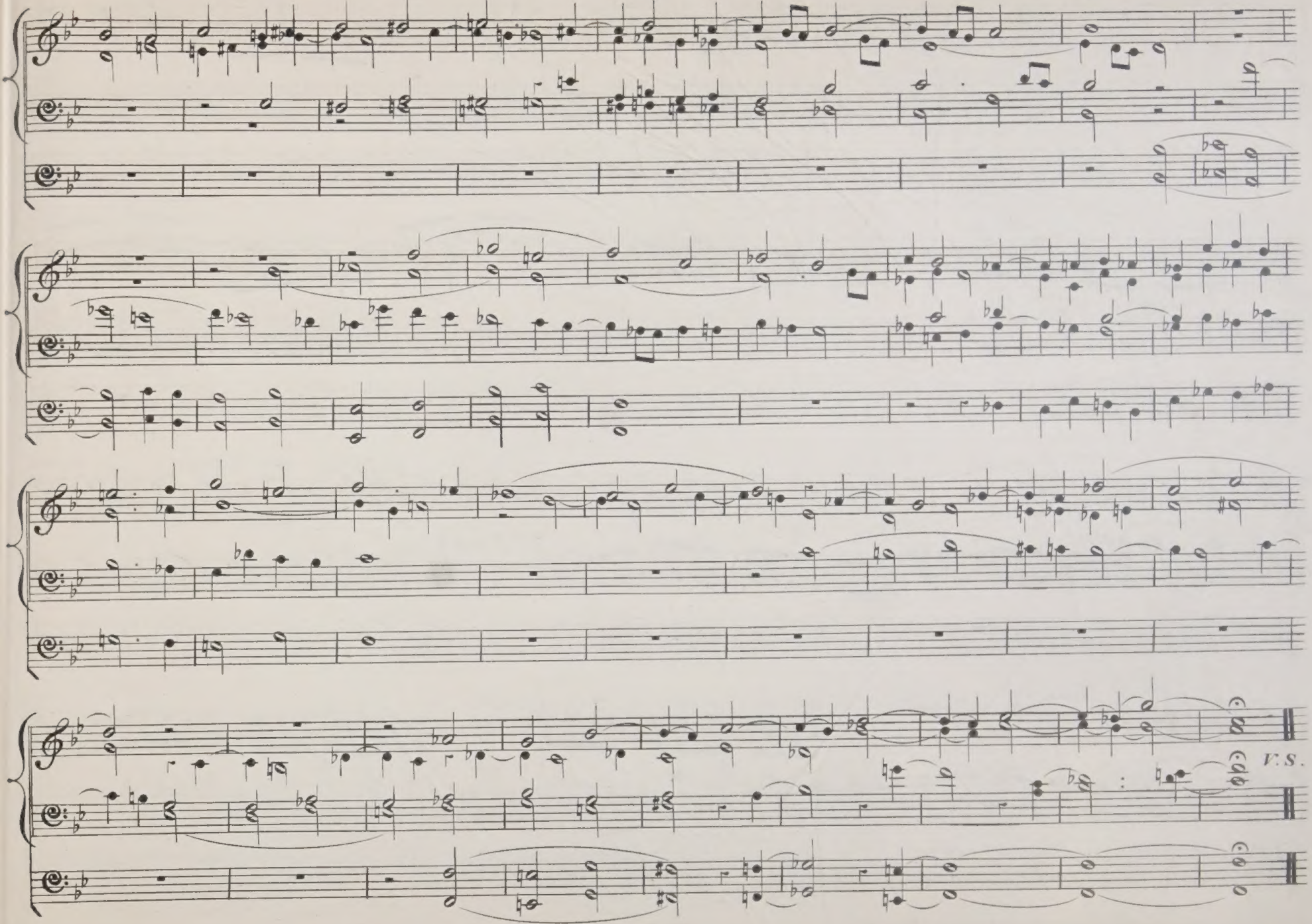


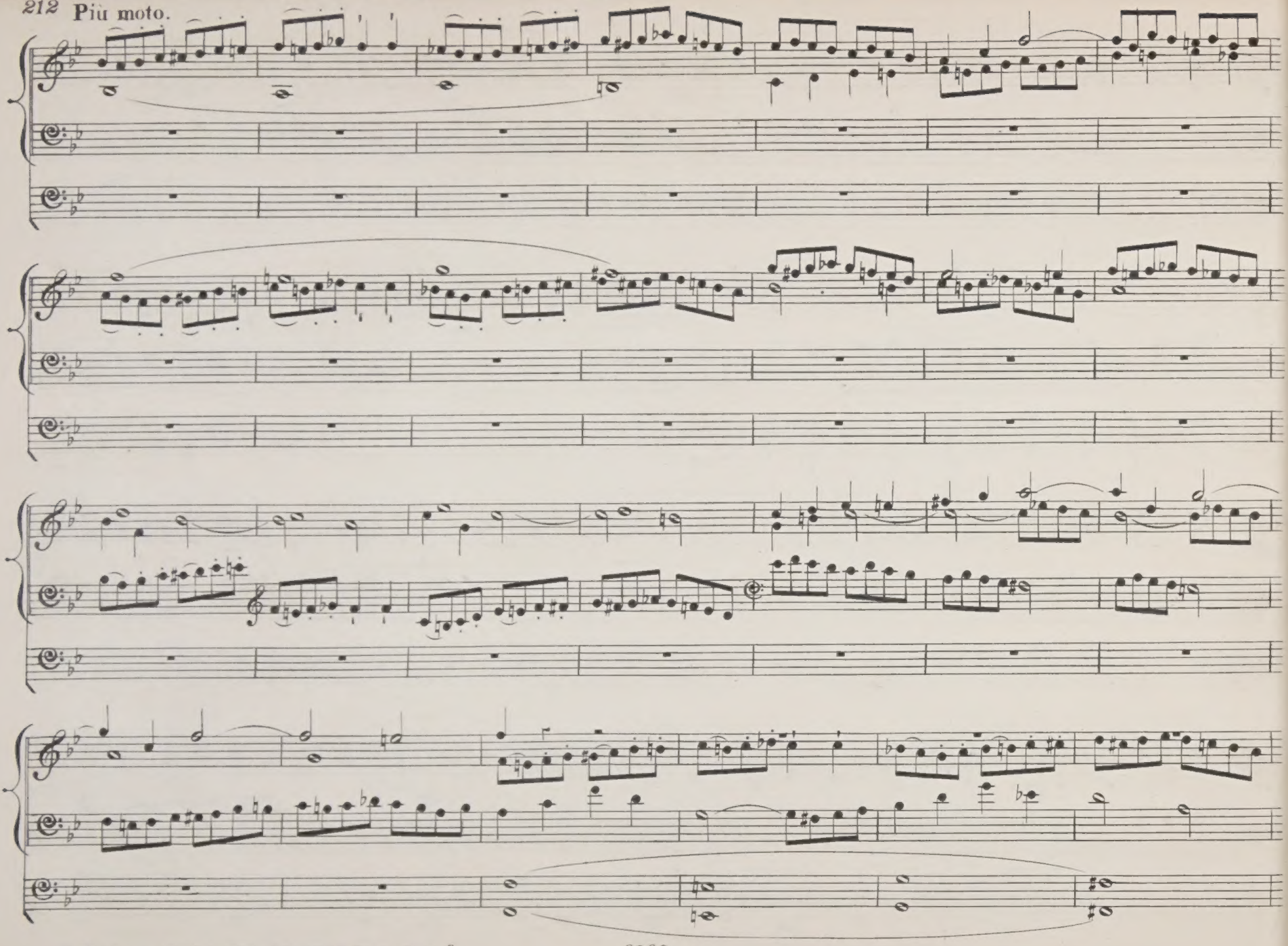

Grave.
No. 195.
(Sw.)
p
f (Gt.)
f
cres:
(Gt.)
f
f
V. S.

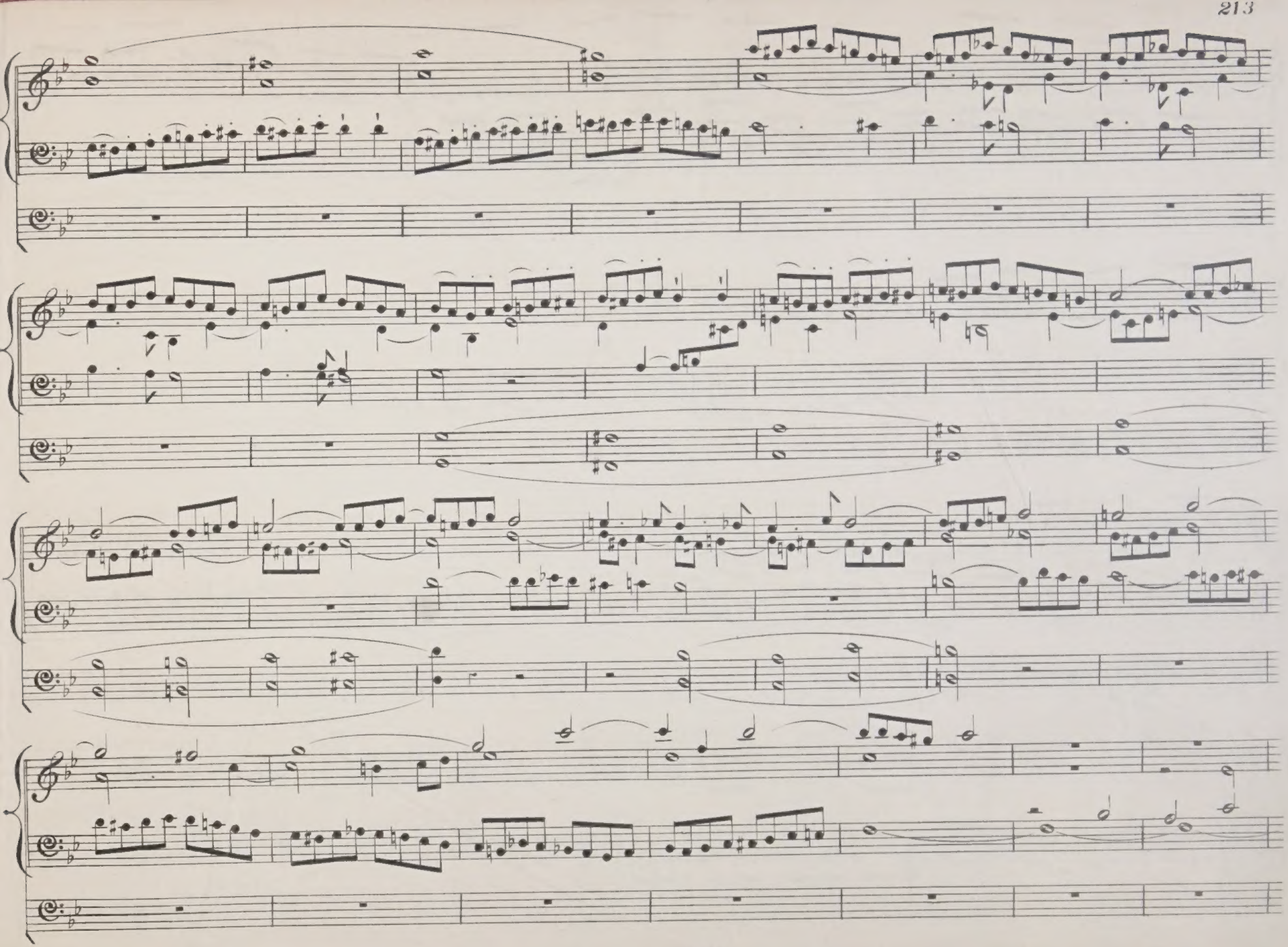
Moderato.

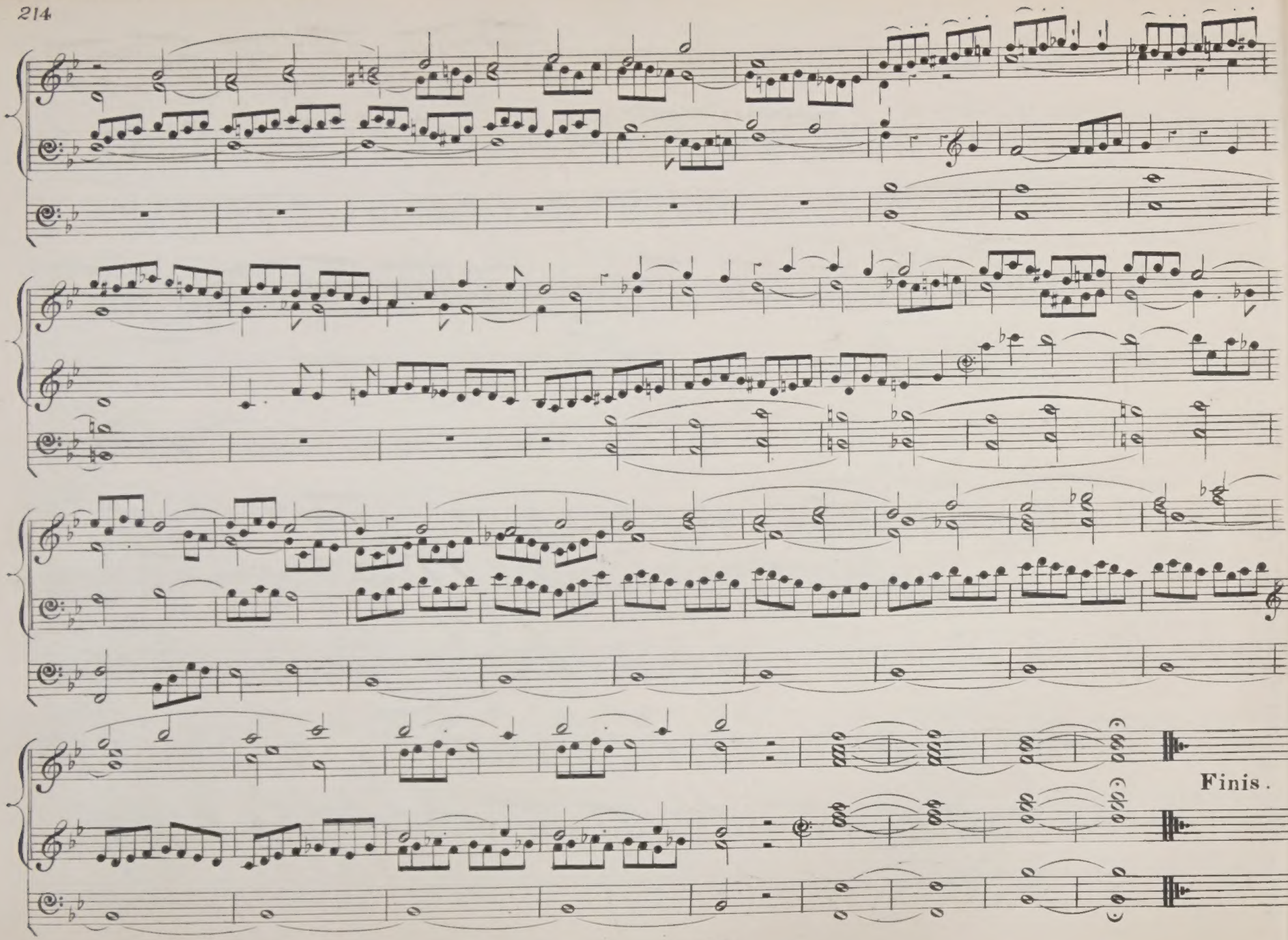
FUGUE ON THE NAME OF "BACH."




V.S.


Più moto.

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F. 255

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RINCK CHRISTIAN H CHRISTIAN HEINRICH 1770-1846
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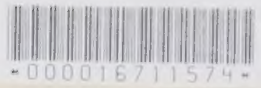
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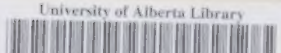
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